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Spring 2005

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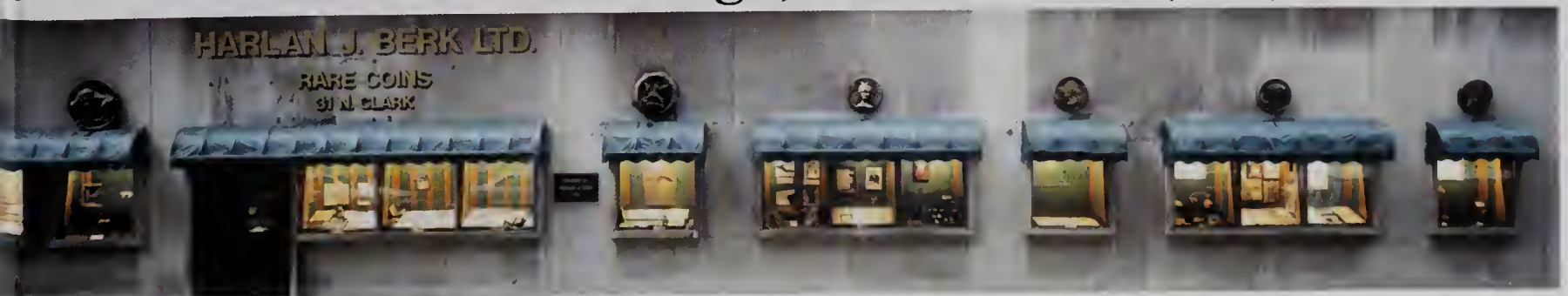


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Dear Mr. Wolf:

Just a note to thank you for the excellent job performed by you and Bowers and Merena in the auctioning of my various lots at the July 2004 Baltimore Auction. I also found the catalogue to be exceptional, with some superior art work.

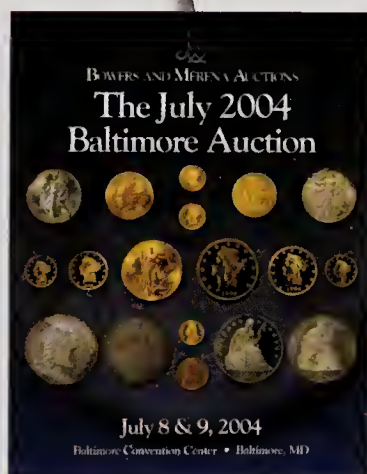
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Again, thank you for all of your help.

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# AMERICAN NUMISMATIC SOCIETY

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### ON THE COVER

An enlargement of a view of Wall Street, looking west to Trinity Church, in 1896, etched by William J. Brown for American Bank Note Company. See p.22, fig. 10.



# AMERICAN NUMISMATIC SOCIETY

## FROM THE EXECUTIVE DIRECTOR

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*Dear Friends and Members,*

I am happy to present another issue of the *ANS Magazine*. As always, I take great pleasure in recognizing the efforts of our staff, members and other friends, who contribute articles and columns, and the support of our advertisers, who make it possible for us to publish each issue. This spring edition is especially varied and I hope you find it as interesting as I do. We are particularly grateful to Mark Tomasko, not only for authoring our cover article, but also for loaning the material for the exhibition "New York on Steel" at the New York Federal Reserve Bank. The selection of stocks and bonds on display at the Fed has been well-received, and his article allows all our members to appreciate his efforts. I think you'll also enjoy ANS Fellow and former *CNL* editor Philip Mossman's article on the ANS' *Numismatic Notes and Monographs* series. Rick Witschonke has now joined the staff as a curatorial assistant but will continue his regular Impressions column, which in this issue deals with his recent work on the ANS' collections of political buttons.

We also continue to enjoy our readers' reactions to previous issues. Cornelius Vermeule, for example, curator emeritus at the Museum of Fine Arts in Boston, has pointed out that early twentieth-century ANS benefactor Archer Huntington—who was his wife Emily's uncle—"is idealized four times by Aunt Anna as a Rodin-esque thinker at the base of *El Cid*." Dr. Vermeule refers, of course, to the monumental statue that Anna Hyatt Huntington had created for Audubon Terrace, which was discussed in a recent issue of the magazine (vol. 3.1, pp. 39-40), and which could hardly be overlooked by visitors to the old ANS. While Archer's likenesses on the statue were easy to miss, his great work on behalf of the Society has received due recognition

in recent issues as well (vol. 2.2, p. 37; vol. 3.2, pp. 23-24), prompting Dr. Vermeule's interesting comments. The article in the last issue about our new medal featuring President Donald Partrick, which commemorated the move to Fulton Street, prompted member Alan Harlan to donate a beautiful new medal (see Elena Stolyarik's "New Acquisitions" column). He had commissioned it for his 50th birthday from artist and ANS Saltus Award winner Eugene Daub, who also designed the Partrick medal. We are most grateful for such unexpected gifts to the collections, and for any comments on our features.

The news sections will let you know of all our happenings, but I would like to take this time to thank the San Francisco Ancient Coin Club and Roger Siboni for the hospitality they extended to Peter van Alfen and me on our trip to the west coast in February. And I would also like to highlight the recent publication of *American Journal of Numismatics* 15, *Numismatic Literature* 145, and Sewall Menzel's *Cobs Pieces of Eight and Treasure Coins: The Early Spanish American Mints and Their Coinages, 1536-1773*.

Finally, it is with great sadness that I report the deaths of John Mitchell and Willie Harley, Jr., who worked with us as guards for many years. The ANS is a close-knit community and these losses are keenly felt.

*Yours truly,*



*Ute Wartenberg Kagan*



### William Hourigan New Business Office Manager

William ("Bill") Hourigan was recently appointed ANS Business Office Manager. Bill has spent most of his career as a business manager in both the public and private sectors, including serving as a business manager for a newspaper with a circulation of 70,000, as Director of Fiscal Control for the New York City Department of Correction, and as a business manager for three private schools in the Metropolitan New York area.



Bill Hourigan

Bill is also an avid collector, not of coins, but of toy trains and scale model fire trucks. He is an active member of the 15,000-member Lionel Collectors Club of America and has held the offices of President, Treasurer, and Director within the club. Currently a resident of north-eastern Pennsylvania, Bill and his wife, Linda, hope to relocate closer to New York City in the near future. They have a son who is a F-18 fighter pilot in the US Navy, and a daughter who is currently studying for a PhD at the University of California, Irvine.

### Bella Sivak Joins ANS Staff

Bella Sivak has joined the ANS as

bookkeeper/accountant. Bella spent the past 15 years as Chief Accountant at the Hoff-Barthlson School of Music, a non-profit music school located in Westchester County New York. She has one son and resides in Westchester County.



Bella Sivak

### Lauren Jacobi ANS Schwartz Fellow

2004 ANS Summer Seminar alumna, Lauren Jacobi, is our 2004-2005 Schwartz Fellow. The Schwartz Fellowship was established in 1985 by Trustee James Schwartz in memo-

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The medallion images will be part of the lower border of this sculpture. A bronze model of the magnificent relief sculpture (approximate size 29 inches wide x 13 inches high) will be available for advance sale later this year with a limited edition of only 75 at \$3,500.

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ry of his wife Frances, a long-time ANS volunteer, who died in the early 1980s. The Schwartz Fellows assist the curatorial staff with various tasks, such as cataloging and accessioning. Lauren is a doctoral candidate at New York University's Institute of Fine Arts and specializes in the Italian Renaissance.



Lauren Jacobi

### New Curatorial Volunteers

Peter Donovan, a retired geochemist who spent a number of years working for the United Nations, has been assisting the curatorial staff

with various projects since January. Long an ANS member, Peter's numismatic interests have always been quite varied; his current interests include both Roman and oriental coinage. Also assisting the curatorial staff since January is New York University Classics undergraduate student Rachel Towers, who hopes eventually to pursue a PhD in Classical Archaeology. We thank both Peter and Rachel for their time and their help.



Peter Donovan



Rachel Towers

### Hoge to Speak at Early American Coppers Convention

ANS Executive Director Ute Wartenberg Kagan and American Coins and Currency Curator Robert W. Hoge will be featured guests in the Educational Program at this year's Annual Early American Coppers, Inc. (EAC), Convention and Show in Annapolis, Maryland, April 21-22, which will be held at the Radisson Hotel Annapolis, 210 Holiday Court. At the Forum, on Friday evening April 22 at 8:00 pm, Robert Hoge will present a talk entitled "Sheldon 'NCs' in the Collection of the American Numismatic Society: A Survey of 'Non-Collectable' Rarities." The presentation will give

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attendees an opportunity to learn about these fabulous, seldom-seen United States coins of the period 1793-1814. Information may be obtained from EAC Educational Program organizer Charles F. Heck, P.O. Box 3498, Hypoluxo, Florida 33465-3498.

### Colonial Newsletter Now on CD

The ANS is delighted to announce that you can now order *The Colonial Newsletter (CNL)* issues 104 through 126 on CD for \$45 (\$48 outside the US). This is a first for the ANS and *CNL* and a service we believe our members will find very useful. If you are interested you may download the order form at <http://www.amnum-soc.org/cnl/> or purchase it online at <http://store.yahoo.com/amnumsoc/itf orpur.html>. Please note, individual issues are also available in hard copy only for \$15 each. For further information, please contact Juliette Pelletier at [pelletier@numismatics.org](mailto:pelletier@numismatics.org), or (212) 571-4470 ext.1311

### New Publications Available

Within the last month both *American Journal of Numismatics* 15 and *Numismatic Literature* 145 were printed and are now being shipped. Members who have subscribed to these volumes should be receiving them shortly, if they have not already. The ANS is also pleased to announce

that Sewall Menzel's *Cobs Pieces of Eight and Treasure Coins: The Early Spanish American Mints and Their Coinages, 1536-1773* is also now available. For more information or to purchase these volumes please contact Juliette Pelletier at (212) 571-4470 ext. 1311 or [pelletier@numismatics.org](mailto:pelletier@numismatics.org).

### Saltus Award

The ANS Board of Trustees is delighted to announce that Theo van de Vathorst is the recipient of the 2005 J. Sanford Saltus Award for distinguished achievement in the field of medallic art. The Saltus Award Presentation, which includes the Stephen Scher Lecture, has been scheduled for September 17, 2005. Van de Vathorst is a sculptor and medalist residing in Utrecht, The Netherlands, who works in bronze, stone, and ceramics. In addition to medals, van de Vathorst has sculpted numerous monumental sculptures and large reliefs. The Scher Lecturer is art historian Dr. Jeffrey Smith, of the University of Texas, who will speak on German Renaissance medals.

### ANS Announces 2006 Gala and Auction

Please mark your calendars for the next Annual ANS Auction and Gala, which has been scheduled for January 12, 2006 at the Sky Club, on the 57th floor of the MetLife Building in New York City. Dinner and Auction Chairman Rick

Witschonke, will be coordinating the auction; if you are interested in donating to the Auction please contact Rick at: [witschonke@numismatics.org](mailto:witschonke@numismatics.org).

### OBITUARIES

#### John R. Mitchell

It is with considerable sadness that the ANS announces the death of long-time guard and good friend John Mitchell, who died February 13, 2005. Almost anyone who has visited the ANS within the last three decades John Mitchell will certainly have met John, a man who quite exceptionally never missed a day of work at the ANS, and whose charm and good nature were hard to overlook.



Born in 1938 and raised in Birmingham, Alabama, John joined the US Army in 1973 and rose to the rank of sergeant in the 618th Quartermaster Battalion, part of the 77th Readiness Company. Receiving an honorable discharge in 1976, John continued to serve in the Army Reserves well into the 1990s; he received full military honors at his funeral. His experiences in the Army, particularly his time spent on bases in Germany, were always a source of humorous anecdotes, and at times, fond recollection. It was shortly after his discharge that John came to work for the ANS. He never lost the disci-

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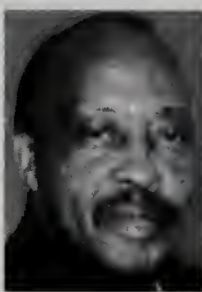
plined that he learned in the military: ever loyal, and always more than willing to undertake any task happily (even unasked), John was exceptionally hardworking. Despite such grit he was also a gracious and giving person, often presenting small gifts to staff members for no reason other than to see a smile, often stopping work for a moment to tell a joke. For those of us who worked with John every day, his presence is sorely missed.

### Willie L. Harley, Jr.

Willie ("Apple Jack") Harley, who retired from his position as guard at the ANS in 2000, died in New York City January 17, 2005. Born in 1940 in Florence, South Carolina, Willie moved to New York in 1962, where

he began work at New York Presbyterian Hospital, a job he was to hold for 32 years. It was soon after his retirement from the hospital that Willie came to work for the ANS.

Always dapper and quite the gentleman, Willie is remembered also for his wit and sardonic humor.



Willie Harley, Jr.

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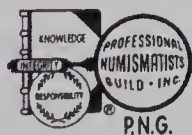
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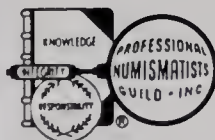
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## **Save the Date**

The Saltus Award Presentation and  
Stephen Scher Lecture is scheduled  
for September 17, 2005.

Theo van de Vathorst is the Saltus Award recipient.

The Scher lecturer will be by art historian  
Dr. Jeffrey Smith,  
of the University of Texas. His topic will be in the  
field of German Renaissance medals.





# The 2005 Annual Dinner Gala

BY JULIETTE PELLETIER

The 2005 Annual Dinner Gala in honor of George F. Kolbe took place on January 13 in the Baroque Room of the Plaza Hotel, with over 100 guests in attendance. The evening included cocktails at 6:30, followed by a sumptuous dinner and remarks made by Dr. Ute Wartenberg Kagan, the Executive Director of the ANS, and by ANS President Mr. Donald Partrick who introduced Mr. John Adams, Chairman of the ANS Library Committee. Mr. Adams honored Mr. George F. Kolbe for his commitment to and support of the ANS in both a memorable tribute and the presentation of the 2004 ANS medal commemorating the move. Following desert, a spirited and lively auction was held by Mr. Harmer Johnson, whose skills as an auctioneer helped us raised \$16,300. Dinner was followed by dancing to the live music of the dynamic Lester Lanin Band. Again, this annual gala event was not only great fun but a great success, raising a total of \$51,885.



Mr. Stanley DeForest Scott and  
ANS President Mr. Donald Partrick.



Mr. Stanley DeForest Scott, Mr. Jonathan Kogan, ANS Executive Director  
Dr. Ute Wartenberg Kagan, Mr. and Mrs. Donald Partrick.



Auctioneer Mr. Harmer Johnson.



Mr. John  
Adams and  
honoree Mr.  
Frederick F.  
Kolbe.



Ms. Christine Karstedt and  
Mr. Lawrence Stack.



Mr. Alain Baron  
at auction.





Front (L-R): Mr. and Mrs. John Adams, Mr. George F. Kolbe, Mr. Frank Campbell. Back (L-R): Mr. and Mrs. Dan Hamelberg, Dr. Ute Wartenberg Kagan, Mr. Robert Kandel.



Mr. and Mrs. John Herzog dancing to the Lester Lanin Band



Front (L-R): Mrs. Kenneth Edlow, Mrs. Jasmin Cowin, Mr. Stanley DeForest Scott. Back (L-R): Mr. Kenneth Edlow, Mr. Scott Miller, Mrs. Stanley DeForest Scott.



Front (L-R): Mr. and Mrs. Arnold Miniman, Mr. Richard Perricelli. Back (L-R): Dr. Elena Stolyarik, Dr. and Mrs. Michael Bates, Ms. Aviva Gray, Mr. William Hourigan.



Front (L-R): Mrs. Roger Siboni, Mrs. David Redden, Mrs. Donald Partrick, Mr. Jonathan Kagan. Back (L-R): Mr. Roger Siboni, Mr. Hadrian Rombach, Mr. David Redden, Mr. Donald Partrick.



Front (L-R): Mr. and Mrs. David Menchell, Mrs. And Mr. Robert Leonard. Back (L-R): Mr. Scott Rubin, Dr. Peter van Alfen, Ms. Müserref Yetim, Dr. Jay Galst.



Front (L-R): Ms. Jessica Laubereau, Ms. Heidi Becker, Mr. Richard Witschonke, Mrs. Italo Vecchi, Ms. Elizabeth Pendelton. Back (L-R): Mr. Marco Mignucci, Mr. and Mrs. Peter Tompa, Mr. Italo Vecchi.



Front (L-R): Mrs. And Mr. Colin Pitchfork, Mrs. Brashand Kulkarni. Back (L-R): Dr. Steven Mulligan, Mr. Dieter Gorney, Mr. Brashand Kulkarni.



The Lester Lanin Band



# A Tour of New York on Steel

BY MARK D. TOMASKO

**O**n February 8, 2005, the ANS opened a new temporary exhibit, which will be on display until October 2005, within its on-going exhibit "Drachmas, Doubloons and Dollars" at the Federal Reserve Bank of New York at 33 Liberty Street. This new exhibit, "New York on Steel," features engraved stocks and bonds and other documents, all from the collection of ANS member Mark D. Tomasko, with buildings and views of New York City. These works allow us to "tour" the metropolis in a fascinating way, traced through more than a hundred and fifty years of bank note engraving on steel, from 1840 until the 1990s.

Before beginning the tour, however, some information about the remarkable art form that lies behind the scenes of New York shown here and in the exhibit is needed, since bank note engraving, also called security engraving, is not a well known art. While bank note engraving has received little recognition in the fine art world because it is primarily a commercial form, occasionally an astute

observer caught its beauty and significance. In 1875, for example, William S. Baker, in his *American Engravers and Their Works*, described it as follows:

"In the department of Bank Note engraving...this country stands unrivalled. No such work has been produced elsewhere, and its gradual development from the rude essays of the early practitioners, to the almost perfect productions of the present day, forms not only a most interesting feature in the art, but furnishes also an instructive teaching of the wholesome influences of our form of government . . ."

Prior to 1865 nearly every bank in the United States was able to issue its own bank notes, and that created a demand for printed notes that were difficult to duplicate. The bank note engraving partnerships, which started in the 1810s-1820s, continued to develop the craft, so that by the time of the Civil War the US was the world leader in this industry.

The introduction of Federal currency in 1861 and the demise of the state bank notes in 1865 (taxed out of exis-



Fig. 1: The Picture Engraving Department of American Bank Note Company (ABN) c. 1910. Seated: Charles Schlecht, Edwin Gunn, Charles Skinner, Robert Savage and Alexander Cordukes; standing: Clifford Dawson, George Hannweber, Elie Loizeaux, William J. Brown, H. P. Dawson, Harold Osborn, and Louis A. O. Delnoce.



tence) caused considerable change in the industry. The Federal currency business was high-volume, unlike the state bank notes, which were all short runs. American Bank Note Company and its several competitors (National, and Continental starting in 1863) then sought business overseas, an effort that received a considerable impetus in 1877 when the US Bureau of Engraving & Printing took over all the production of US currency.

Nonetheless another event occurred in 1874 that created new opportunities for the bank note companies, namely, the institution by the New York Stock Exchange (NYSE) of engraving requirements for the securities of listed companies. This NYSE ruling opened up new business for the bank note firms, and some new bank note companies were founded to take advantage of the new business in engraving and printing securities.

New York was the banking and financial center of the United States for most of the 100 years from 1860 to 1960, and many of the largest companies, banks, and brokers had their offices in the City. American Bank Note Company, by far the largest and most significant of the bank note firms, was also based in New York. This combination of factors—the NYSE engraving requirements, along with New York City serving as America’s financial capital—produced a wealth of vignettes (the bank note term for an engraved picture) of New York City on securities.

The term bank note “engraving” also needs a little explanation. In the art world, cutting into a steel die to form the dots and lines of the portrait or design is called engraving, while the other process of creating the dots and lines on a steel die (by coating the die with a ground, using an etching point to expose the steel, and then applying acid to the die to eat into the steel in the form of the dots and lines created by the etching point) is called etching. In the bank note industry, it all is called bank note engraving, and the two techniques are distinguished as “cutting” (with a graver) and “etching” (described above). The US practice is that human fleshwork and drapery are cut, while everything else—buildings, scenery, trains, animals, etc.—are etched.

Consequently, virtually all the vignettes of New York City, those in the exhibit and illustrated in this article, are etchings. The picture engravers who did this work were highly talented individuals who went through long apprenticeships to become junior engravers. Most of the New York City vignettes in this exhibit were executed between the 1880s and the 1960s, and the majority was done by the Picture Engraving Department at American Bank Note Company. From its founding in 1858 (by a consolidation of the major bank note engraving partnerships in the US) to the 1960s, American Bank Note was the foremost bank note engraving firm in the world. Its picture-engraving department had no equal.

Figure 1 shows the Picture Engraving Department at American Bank Note around 1910, one of the best groups of bank note engravers ever assembled. Charles Skinner,



Fig. 2: The Picture Engraving Department of ABN in 1971. Standing: Kenneth Guy, Warrell Hauck, Edwin Cranz, Jerry Kisely; kneeling: Richard Baratz and Kenneth Kipperman.

seated in the center, presided over the department (he did Brooklyn Bridge and Statue of Liberty vignettes); and seated on either side of him are the two men who were on their way to becoming the best bank note engravers of the twentieth century—Edwin Gunn (left) and Robert Savage (right). Both of those men spent more of their time on portraits and human figures, which again were done by cutting rather than etching, and so there are only two vignettes by Gunn (Bankers Trust and New York Clearing House) and one by Savage (Interborough Rapid Transit) on view in the exhibit (and pictured here).

William J. Brown is the tall man standing behind Skinner in the photograph, and both the exhibit—as well as this “tour”—could best be described as featuring his work. He was the premier etcher in the department from the 1890s to the late 1910s, and the finest New York scenes shown here are by him: Skyline of New York 1904 (Mortgage Bond Co.), Pennsylvania Station, Grand Central Terminal, Hudson & Manhattan Railroad, and Wall Street (Dominick Fund), among others. Little is known about Brown, aside from the fact that he was an outstanding etcher, who was given many of the high-profile etching assignments at American Bank Note during his era.

Other noted engravers in the photo include Elie Loizeaux (Plaza Hotel vignette), the young Louis A. O. Delnoce (J. P. Morgan & Co.); the young Harold Osborn (City Hall and the Municipal Building), Clifford and Harry P. Dawson (Hudson & Manhattan Railroad), and Charles Schlecht.

A snapshot (fig. 2) of American Bank Note’s Picture Engraving Department sixty years later in 1971, shows a smaller group comprised of Kenneth Guy (Prometheus at Rockefeller Center; Alexander’s), Warrell Hauck (United Nations), Edwin Cranz (Empire State Building), Jaroslaw



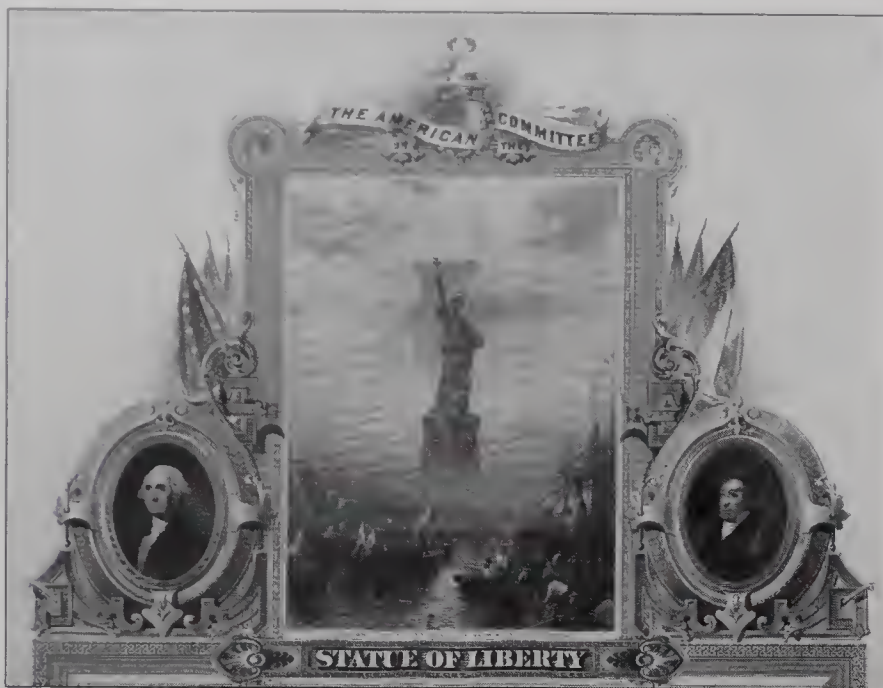


Fig. 3: Vignette of Statue for contribution certificate of the American Committee on the Statue of Liberty, etched by James Smillie, 1883. ABN.

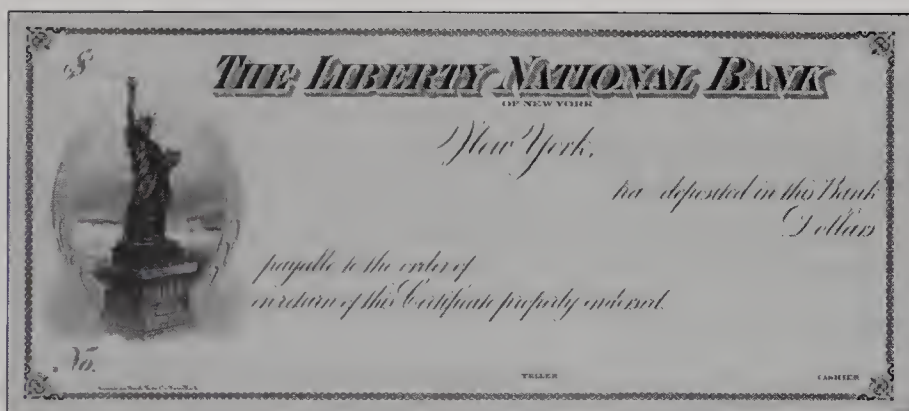


Fig. 4: Statue of Liberty by Charles Skinner, 1888. ABN.



Fig. 5: Lower Manhattan from the Excelsior Income Shares Inc. stock certificate. Security-Columbian Banknote Co.

Kisely, and several young engravers, Kenneth Kipperman and Richard Baratz. Surviving today are Guy, Kipperman and Baratz. Kenneth Guy is retired, and Kenneth Kipperman and Richard Baratz both now work at the US Bureau of Engraving & Printing.

Bank note engraving is surviving today only on the documents responsible for its origin - currency. The NYSE several years ago repealed all engraving requirements for stock certificates, and while some still carry engraved vignettes, others do not. Similarly, US postage stamps have seen little engraving for the past decade or more. The last bastion of bank note engraving today is paper money, the documents responsible for its origin in the early nineteenth century.

### The Tour Lower Manhattan

We'll begin our tour of New York City, seen through the lens of bank note engraving, in New York Harbor, with the much-engraved Statue of Liberty. One of the earliest vignettes of the Statue appeared on the contribution certificate for the American Committee on the Statue of Liberty (fig. 3), which was etched by James Smillie in 1883. Another excellent view of the Statue, this one etched by Charles Skinner in 1888 and which saw considerable use on various documents, may be seen on the certificate of deposit of the Liberty National Bank in the 1920s (fig. 4).

Before landing at the Battery, we cruise up the East River the short distance to the Brooklyn Bridge, to get a view of lower Manhattan from the East River (fig. 5), as seen on the Excelsior Income Shares Inc. stock certificate. This perspective is a little dated as it is one of the three views in the exhibit showing the former World Trade Center.

Having landed at the Battery, let's proceed up Broad Street, stopping to admire the beautiful classical architecture of the American Bank Note Company building at 70 Broad Street, designed by Kirby, Pettit & Green and opened in 1908. The etching (fig. 6) was produced in 1957 by William Ford, who was the head of American Bank Note's picture engraving department from 1940-1960. The background was modified by Kenneth Guy later in 1957.

Passing the NYSE on the left, we come to the famous intersection of Broad Street and Wall Street, which is the heart of the financial district of lower Manhattan. On the southeast corner we can admire the J. P. Morgan building,



memorialized by Louis A. O. Delnoce in June of 1922 (fig. 7) and used in modern years on the Morgan Guaranty Trust stock certificate. Across the street, on the northeast corner stands Federal National Hall, portrayed on steel by Joseph Keller in 1960 (fig. 8). Across the street, on the northwest corner, is the former Bankers' Trust building, etched by Edwin Gunn in 1913 (fig. 9) for the bank's stock certificate; Gunn was the head of Picture Engraving at American Bank Note from 1923 until his death in 1940.

For some historical perspective, let's walk a little east on Wall Street and then look back west to Broadway, imagining it to be 1896. This was the view (fig. 10) done by the finest bank note etcher at the turn of the century, William J. Brown, who produced the vignette for the Barber Asphalt Pavement Company stock certificate. This vignette was used in later years on the Dominick Fund stock certificate. The building on the extreme right is the Second Bank of the United States, later the US Assay Office, the façade of which survives today as the portal to the American Wing at the Metropolitan Museum of Art.

Walking up Nassau Street a few blocks to Liberty Street, we come to the former New York Chamber of Commerce building, etched by Brown in 1902 (fig. 11). The Chamber has long since departed from the building, which is now inhabited by two different Chinese banks. For our next stop on Cedar Street, a block away, we'll have to use our imagination again, because the New York Clearing House building has disappeared. Edwin Gunn's 1902 vignette of the building can be seen both on the New York Clearing House Certificate and on the certificate of the Chase National Bank (fig. 12), which had its offices in the Clearing House building in the early part of the twentieth century.

At this point it's time to walk four or five blocks north to the City Hall area. New York's City Hall was captured on steel various times in the nineteenth and twentieth centuries. The City Investing stock certificate of 1906 depicted City Hall in the early nineteenth century (fig. 13), an engraving from an American Bank Note predecessor firm, for which no engraving records are known. In 1939, Harold Osborn etched a fine vignette of City Hall with the McKim, Mead & White Municipal Building looming in the background (fig. 14). This vignette was used on New York City bonds for a few years in the 1940s, but the City later reverted to an American Indian chief portrait for its bonds.

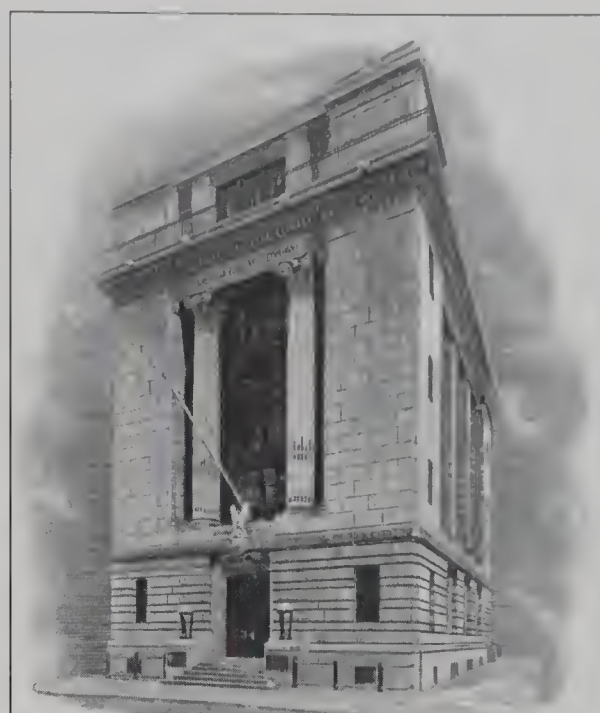


Fig. 6: Headquarters of ABN by William Ford, 1957, with background modified by Kenneth Guy, 1957. ABN.

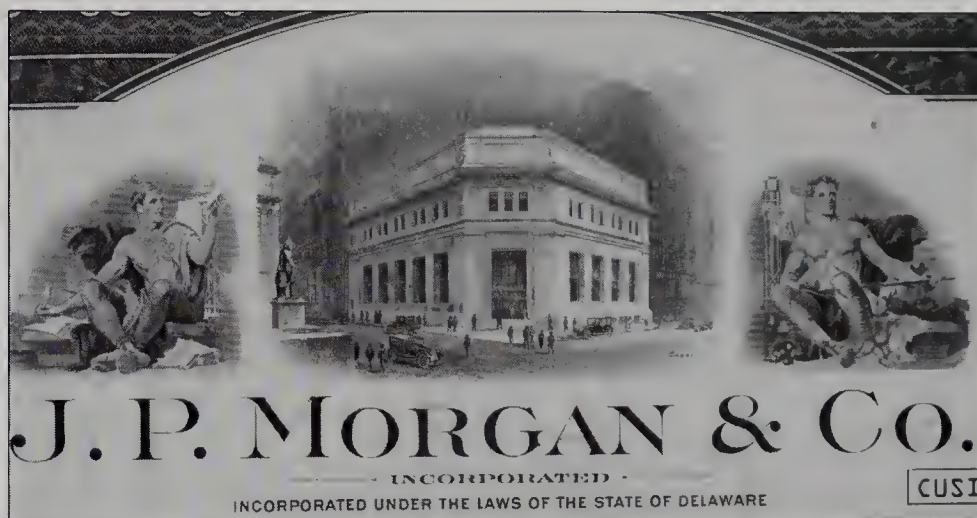


Fig. 7: J. P. Morgan building by Louis A. O. Delnoce, 1922. ABN.

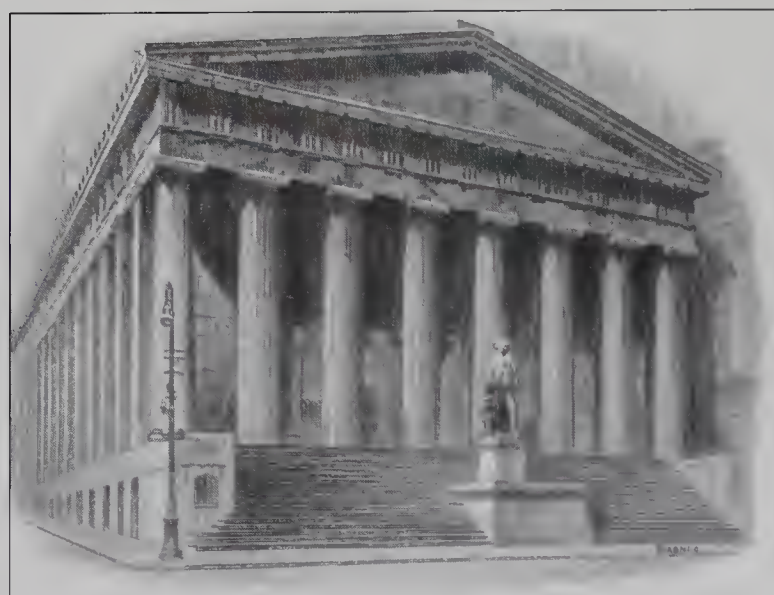


Fig. 8: Federal National Hall by Joseph Keller, 1960. ABN.





Fig. 9: Bankers' Trust building by Edwin Gunn, 1913. ABN.

Fig. 11: New York Chamber of Commerce building by William J. Brown, 1902. ABN.



Fig. 10: Wall Street, looking west to Trinity Church by William J. Brown, 1896. ABN.

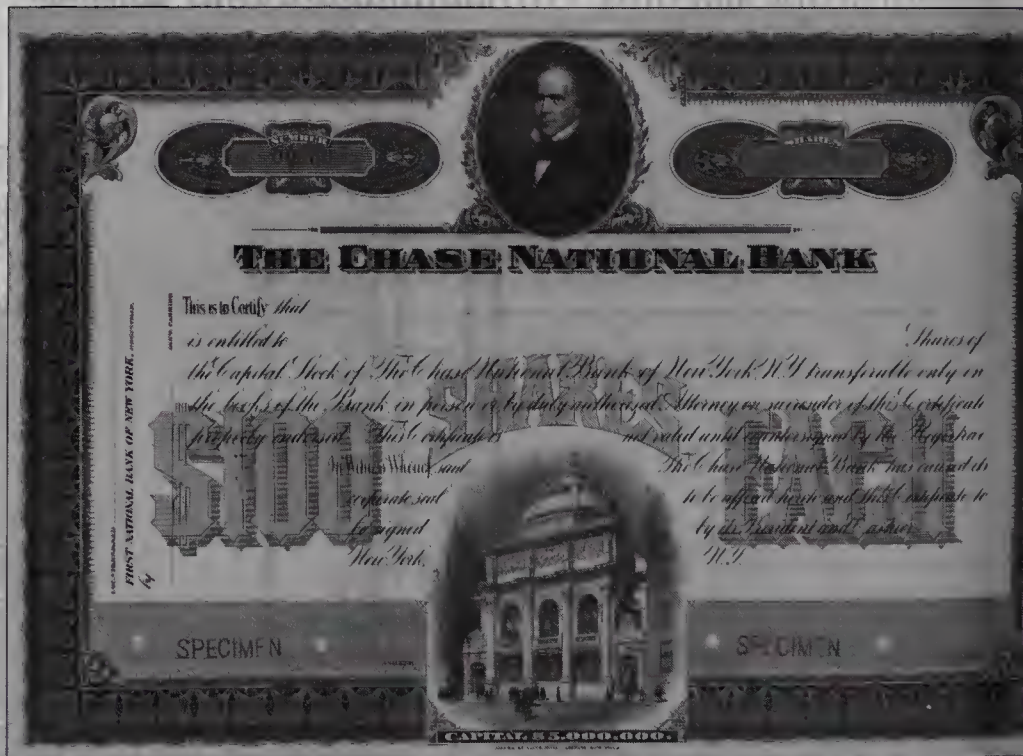


Fig. 12: Chase National Bank stock certificate, early twentieth century, with portrait of Salmon P. Chase, and vignette of New York Clearing House building by Edwin Gunn, 1902. ABN. The Chase National Bank was located in the Clearing House building.



Fig. 13: City Hall, mid-nineteenth century. ABN.





Fig. 14: City Hall and the Municipal Building by Harold Osborn, 1939. ABN.

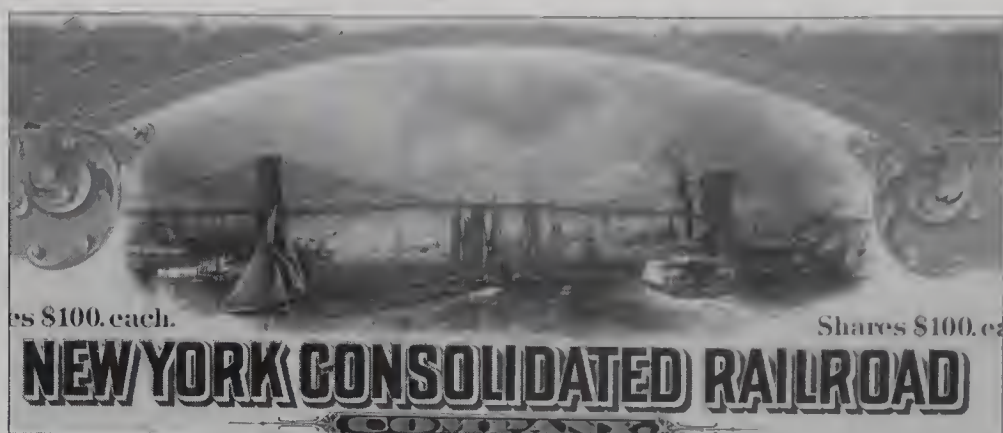


Fig. 15: Brooklyn Bridge by Charles Skinner, 1887. ABN.

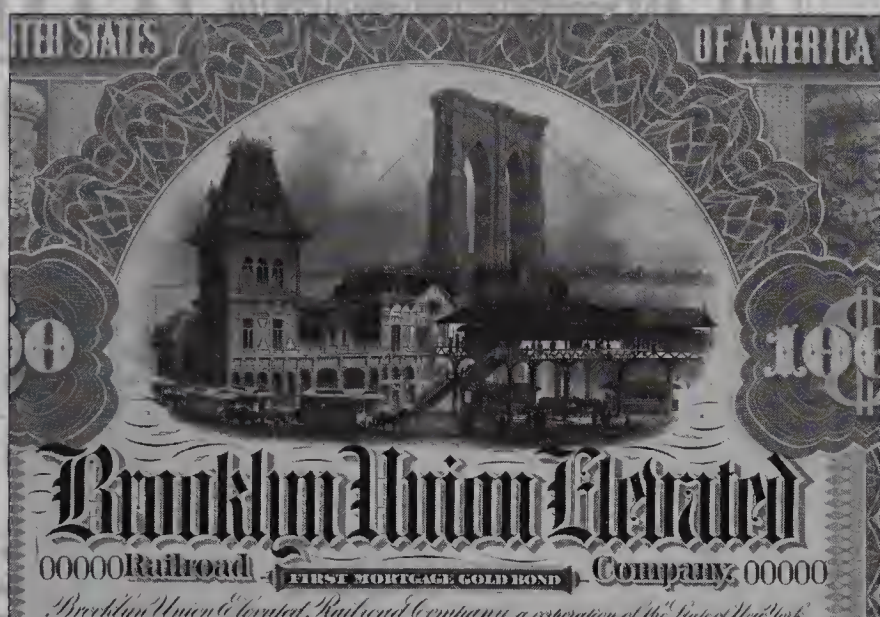


Fig. 16: Brooklyn Bridge, ferry terminal, and elevated railway terminal by James Smillie and Richard Berry, 1879. ABN.

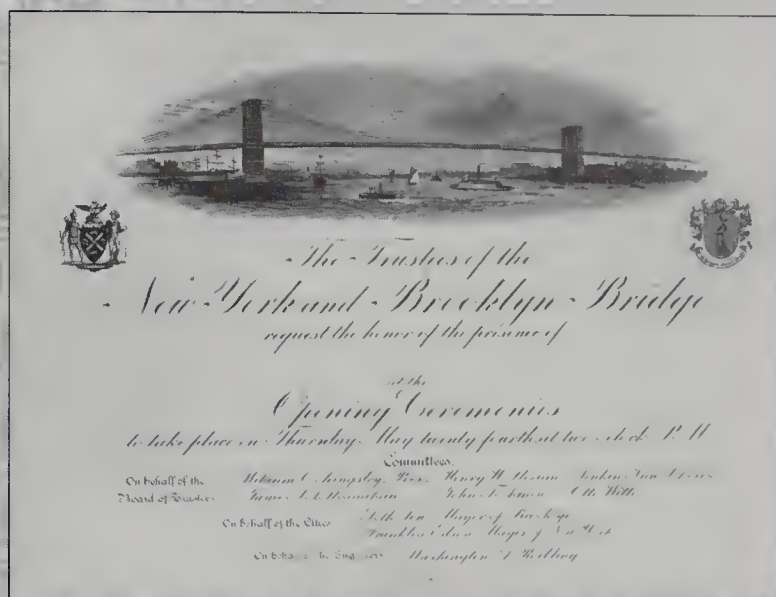


Fig. 17: Invitation to the Opening Ceremonies of the Brooklyn Bridge, 1883. Tiffany & Co.



Fig. 18: Hudson & Manhattan Railroad Co. vignette showing train under the Hudson River by William J. Brown, 1906-1907. ABN.



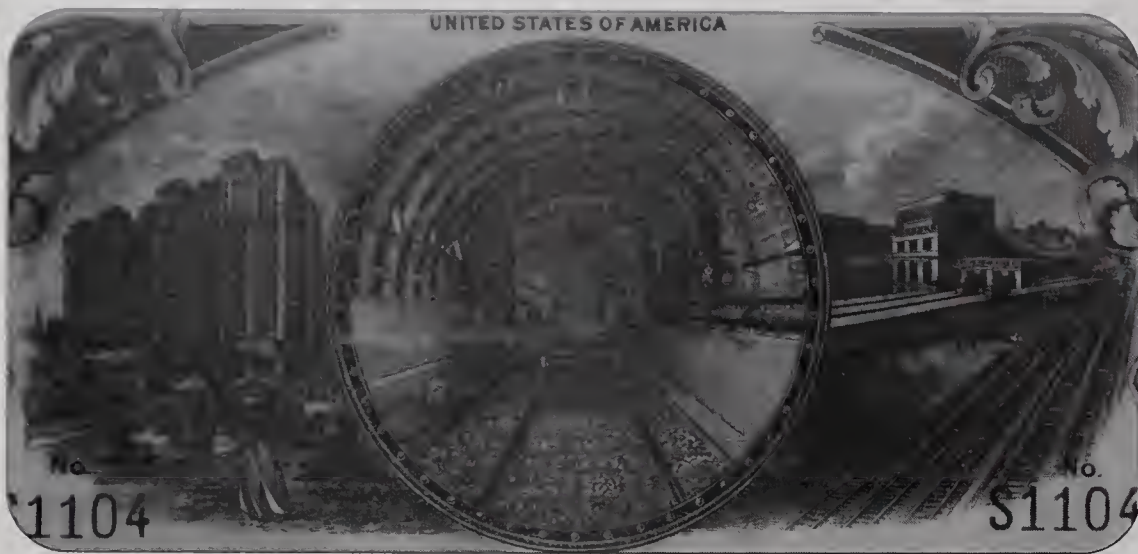


Fig. 19: Hudson & Manhattan Railroad Co. vignette showing cross section of tunnel by Harry P. Dawson (center), and Walter Frauz (sides). Republic Bank Note Co.

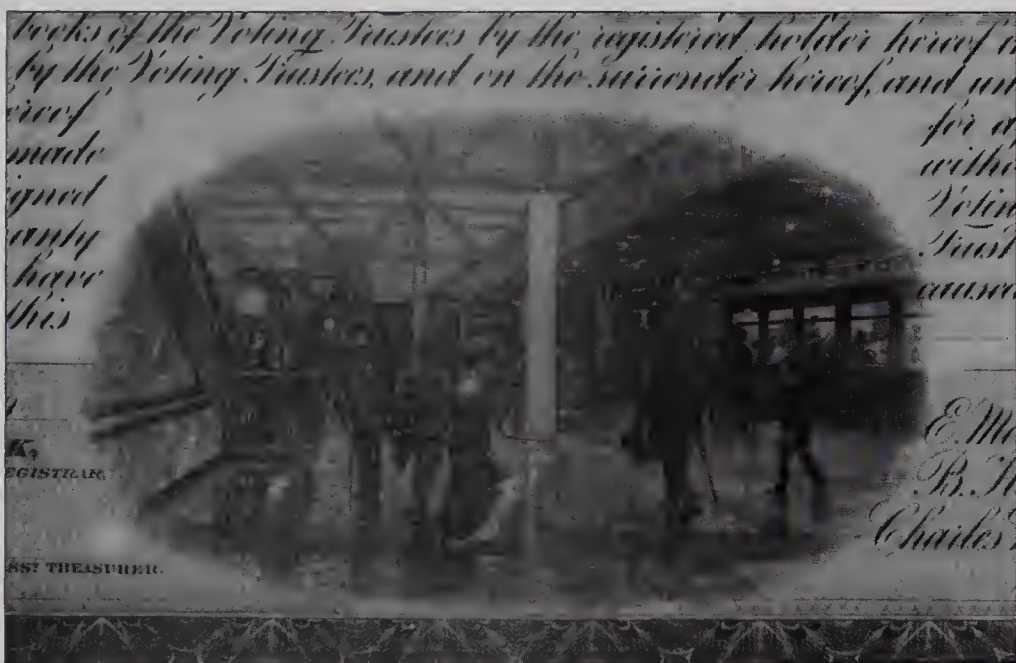


Fig. 20: Station vignette on Interborough Rapid Transit Stock Trust certificate, by Robert Savage, 1904. ABN.



Fig. 21: Washington Square Arch by Leo Kauffmann, 1961. ABN.

East of City Hall, we head to the Brooklyn Bridge, which has seen some wonderful portrayals on steel. Perhaps the most appealing is one done by Charles Skinner in 1887 (fig. 15), a view from the East River, looking north, which appeared on the certificates of the New York Consolidated Railroad Co., the Brooklyn Union Elevated Railroad, and others. An earlier view of the Bridge shows the ferry terminal, the elevated railway terminal, and the Bridge, and was etched by James Smillie and Richard Berry in 1879. This was used on the bonds of the Brooklyn Elevated Railway Company of the same year, and later on the bonds of its successor, the Brooklyn Union Elevated Railroad Company (fig. 16).

Before leaving the Bridge we should admire one last view, which, while not strictly a bank note engraving, is close enough for us to consider: the view of the Bridge on the Tiffany-engraved invitation to the opening ceremonies in 1883 (fig. 17).

Heading west from City Hall and detouring a bit south again, we see what no man or woman could in reality ever see: cross-section views of trains in tunnels. In 1906-07, Brown etched a vignette for the Hudson & Manhattan Railroad Company showing a train in the tunnel under the Hudson (fig. 18). Another vignette (fig. 19) etched for Republic Bank Note Co. by Harry P. Dawson (the side scenes were done by Walter Frauz, Republic Bank Note's primary picture engraver) shows a frontal cross-section of a tunnel with a train.

## En Route Uptown

Now it's time to actually get on the subway, the old Interborough Rapid Transit (IRT) subway to be exact. The subway map on the Interborough Rapid Transit Stock Trust Certificate of 1904 won't be of that much help to us now since it shows only the original IRT line, which went north to Grand Central along a route now used by the 4/5/6 trains, then west to Times Square on what is now the S (the Shuttle), and north from there on Broadway (the 1/9 and 2/3 line). We can get a view of what an early subway station looked like from the same certificate, courtesy of Robert Savage's 1902 etching (fig. 20). Savage is widely considered the finest bank note picture engraver of the twentieth century, and this is an early example of his work.

On the way uptown we'll make a few stops: one is in Greenwich Village to view Leo



Kauffmann's etching of the Washington Square Arch (fig. 21), done in 1961 for the American Bank Note Season's Greetings card of that year. Like Savage, Kauffmann was primarily a "cutter" doing portraits and figure work rather than etching, so this is the only sample of his work we'll see on this tour or in the exhibit. He is one of the few engravers to twice move from the US Bureau of Engraving & Printing to American Bank Note. (After starting his training at the Bureau, he successfully moved to American Bank Note in 1926, was laid off in the Depression, and subsequently returned to the Bureau. By 1942 American Bank Note needed a good portrait man again, and he returned to American, where he stayed the rest of his career, until retirement in 1964. Until perhaps the 1960s, American Bank Note was the preferred place for picture engravers to work in terms of pay and variety of work.)

Another interesting stop on the way uptown is just north of Union Square on Broadway, at what is now the ABC Carpet Store. This building was originally the W. & J. Sloane building, and was etched by Brown in 1891 for a debenture of W. & J. Sloane (fig. 22).



Fig. 22: W. & J. Sloane building (today the ABC Carpet Store) on Broadway north of Union Square, by William J. Brown, 1891. ABN.



Fig. 23: Pennsylvania Station by William J. Brown, 1912. ABN.

## Midtown

With the day moving on, we'll have to hurry to cover some significant sites in midtown.

One of the saddest stops on the tour will be on Seventh Avenue between 31st and 33rd streets. Finished in 1910, McKim, Mead & White's glorious Pennsylvania Station once stood on those blocks; the much-missed train station was dismantled in 1963 to make room for the Madison Square Garden complex. One of the few consolations that we have for the loss of the station is William J. Brown's beautiful etching of 1912 (fig. 23) for bonds of the Pennsylvania Railroad. The demise of Penn Station was followed, within six or seven years, by the bankruptcy of the Penn Central Corporation, successor to the Pennsylvania Railroad.

Walking across town on 34th Street we come to the Empire State Building, etched on steel by Edwin Cranz in 1959 (fig. 24). There is not room to show it here, but the exhibit contains a series of progressive proofs showing the development of this engraving. Here we'll just take a look at the photograph (fig. 25) that Cranz used to do his etching. Cranz and Kenneth Guy (we'll see his work shortly) were among the



Fig. 24: Empire State Building by Edwin Cranz, 1959. ABN.



Fig. 25: Empire State Building, photograph used for Cranz





Fig. 26: New York Public Library on souvenir stamp of Eaton Paper Corp., produced for the New York World's Fair of 1939, by ABN.



Fig. 28: Photo-reduction of photograph used by Brown to etch the Grand Central Terminal vignette.



Fig. 27: Grand Central Terminal by William J. Brown, 1912. ABN.

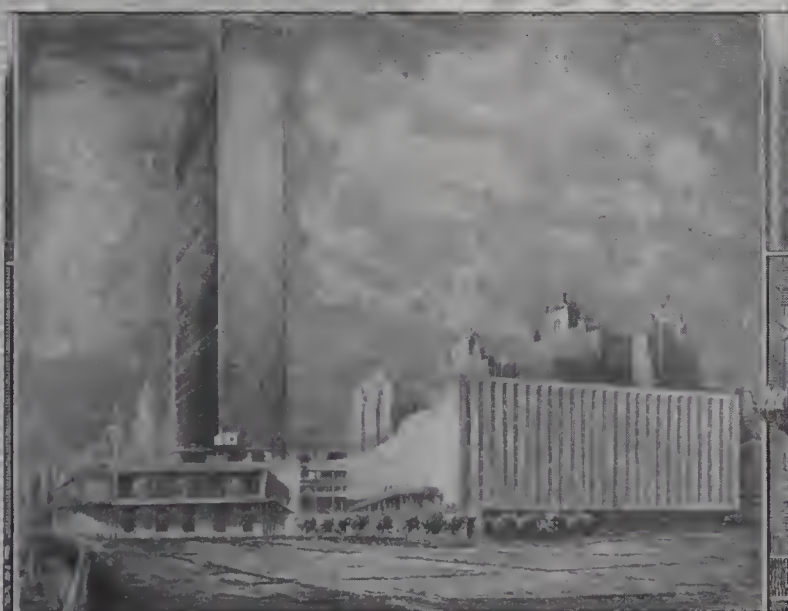


Fig. 29: United Nations headquarters by William Ford, 1953. ABN.



Fig. 30: United Nations headquarters by Warrell Hauck, 1953. ABN.



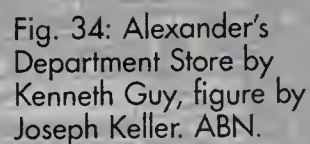
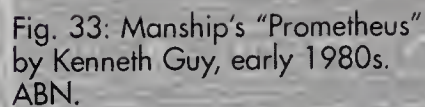
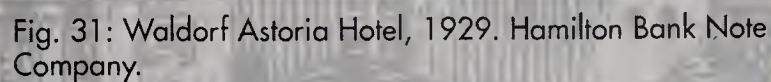
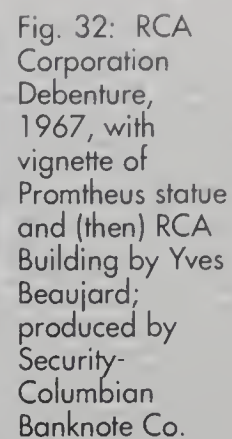






Fig. 35: Plaza Hotel by Elie Loizeaux, finished by Charles Skinner, 1906. ABN.

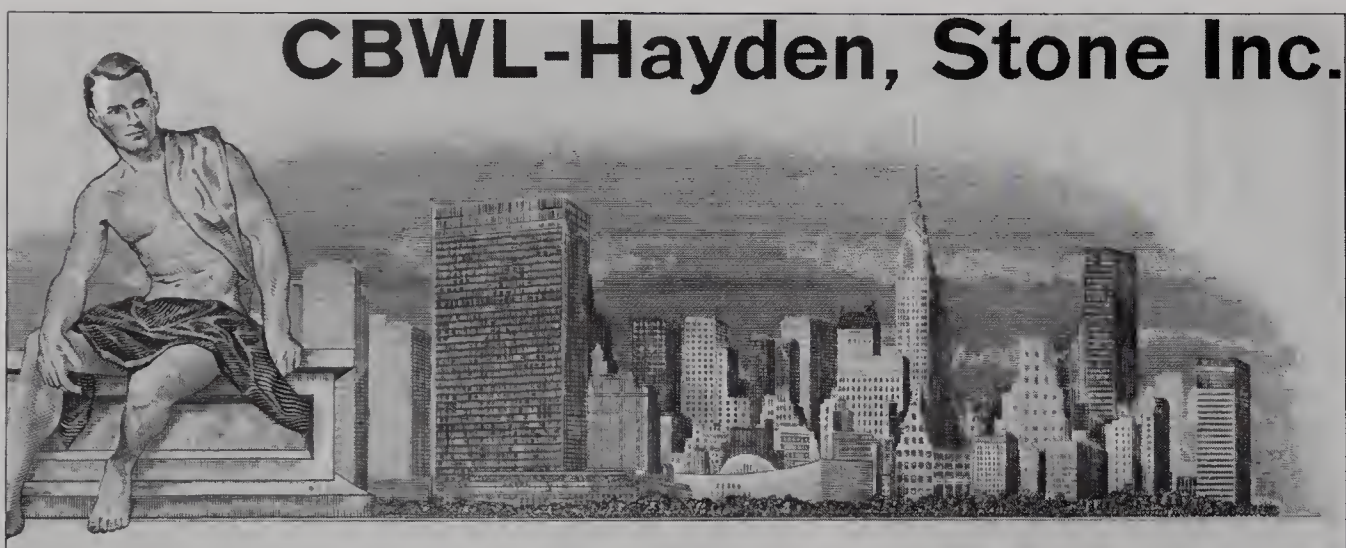


Fig. 36: View of midtown Manhattan, 1960s. Federated Bank Note Co.



Fig. 37: Hell Gate Bridge, attributed to George Lambert, 1913, reworked 1926. ABN.

leading bank note engravers of the postwar generation, both trained by William Ford, in both etching and “cutting.”

Moving uptown again, now on Fifth Avenue, we pass the New York Public Library, pictured on steel by American Bank Note courtesy of the Eaton Paper Corporation as one of a series of souvenir stamps done for the New York World’s Fair in 1939 (fig. 26). Unfortunately engraving records for stamps at American Bank Note were not kept in the general picture engraving records for most of the twentieth century, so we don’t know who produced this view.

Heading east on 42nd Street, we come to Grand Central Terminal, which survived despite the Penn Central Corporation’s attempt to bury it with a skyscraper. William J. Brown etched this vignette (fig. 27), which appeared on various bonds of the New York Central and Hudson River Railroad Co. starting in 1913,

using the architects’ drawings of the building (these are shown in the exhibit). The photo-reduction of the basic artwork Brown used is shown in fig. 28. The bank note engraver’s art involves taking a continuous form medium, namely, a photograph, wash drawing, or painting, and translating it into a dot-and-line medium in a way that

almost tricks the eye into seeing it as a photograph. The difficulty in doing that is the key to the security and art of bank note engraving, and is why apprenticeships in picture engraving were so long.

Walking farther east on 42nd Street we come to the United Nations headquarters, appearing twice on steel, once courtesy of William Ford in 1953 (fig. 29), and the other by Warrell Hauck, also from 1953 (fig. 30). Interestingly, both these etchings of the UN were done by engravers who led the Picture Engraving Department; Hauck succeeded Ford as head of picture engraving at American Bank Note in 1960. Ford’s etching was used on a Webb & Knapp certificate, but Hauck’s was the more appealing depiction of the United Nations, and was used on American Bank Note’s greeting



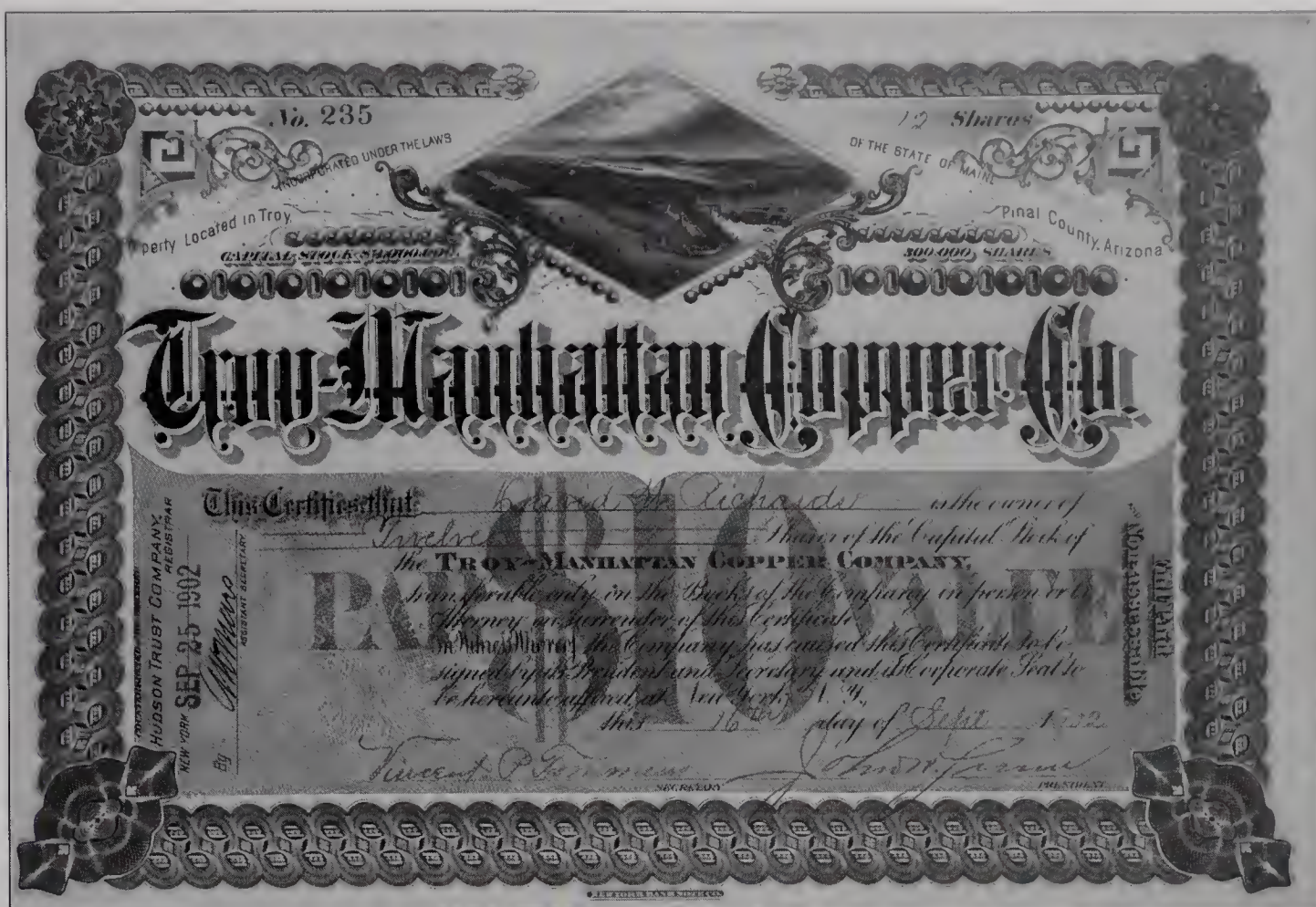


Fig. 38: Stock certificate of Troy-Manhattan Copper Co. with bird's eye view of Manhattan, c.1880s, originally produced for the Kendall Bank Note Co., and used here by a successor, the New York Bank Note Company.

card for 1953-54.

On our way to Rockefeller Center at Fifth Avenue and 49th Street, we'll stop at 49th Street and Park Avenue to view the Waldorf-Astoria Hotel, which appears in a small vignette on bonds of the Hotel Waldorf-Astoria Corporation from 1929 (fig. 31). This vignette was produced by the Hamilton Bank Note Company, and because

no engraving records are known to have survived from the firm, the engraver is unknown.

Arriving at Rockefeller Center, we'll walk over to 30 Rockefeller Plaza, known for much of its life as the RCA Building, but now called the GE Building. It appeared on RCA's stock certificate and bonds in the 1960s -1970s (fig. 32), viewed looking up from the skating rink with



Fig. 39: Vignette of Manhattan in c.1840 showing the new reservoir in relation to the settled part of the city, by C. P. Harrison.



Paul Manship's statue of Prometheus in the foreground. Yves Beaujard produced the vignette for Security-Columbian Banknote Company. Another, different view of Manship's statue was done by Kenneth Guy for American Bank Note in the 1980s, when the Rockefeller Center Properties Inc. issue occurred (fig. 33).

We will need to look at the stock certificate of Alexander's Inc. if we wish to see the building that housed Alexander's department store at Lexington Avenue and 58th Street, because the building is now gone, replaced by the Bloomberg building. Kenneth Guy etched the Alexander's building, with a figure by Joseph Keller in the middle (fig. 34). (The NYSE formerly required a human figure, with a full face view, as part of any vignette.)

Going west on 59th Street, we'll head over to the Plaza Hotel, where we can see the stately hotel beautifully etched by Elie Loizeaux (and finished by Charles Skinner) in 1906 for bonds of the Plaza Operating Company (fig. 35). Not shown here, but again on display in the exhibit, is the rare original tintype which Loizeaux used to do some outlining of his subject. Tintypes were a nineteenth-century type of photograph, which showed the image in reverse, and were ideal for engravers to get an outline tracing for the steel die, which is also a reversed image.

It's time to head over to the East River and climb aboard a boat to get a view of midtown in the 1960s, such as that found on the CBWL-Hayden Stone certificate (fig. 36). The author knows of no other such view etched for securities. Among the visible buildings are the United Nations buildings, the Chrysler Building, and the (former) Pan Am (now Met Life) building. The male figure seated next to

the vignette, rather than looking like a classical allegorical figure, appears more like an executive in a locker room. Federated Bank Note Company did not have quite the artistic standards American Bank Note had.

We'll ask the captain of the boat to head upstream, to the point where the East River starts to turn east, near the Triborough Bridge. There we'll get a view of one of New York City's landmark bridges, the Hell Gate Bridge, appearing originally in 1913 on the bonds of the New York Connecting Railroad (fig. 37). This vignette was reworked by George Lambert in 1926, and it is quite probable that he did the original vignette for the Philadelphia office of American Bank Note in 1913 (that office ceased any engraving or printing work in 1916). The New York Connecting Railroad was jointly owned by the Pennsylvania Railroad and the New York, New Haven & Hartford Railroad. The bridge made it possible for trains coming from the south to enter Pennsylvania Station and eventually end up on the tracks of the New Haven Railroad in the Bronx, by continuing on, first crossing under Manhattan and the East River via the Long Island Railroad tracks into the borough of Queens, and then, turning north, crossing the Hell Gate Bridge, and finally joining the tracks of the New Haven Railroad in the Bronx. Although a bit tortuous, this was the "through" route from the south to New England.

### Back in Time Again

To view the remaining sites on our tour, we'll have to travel back in time again. From the late nineteenth-century we have a bird's eye view of Manhattan on a Troy-Manhattan Copper Company stock certificate (fig. 38). Note that the only bridge visible is the Brooklyn Bridge.

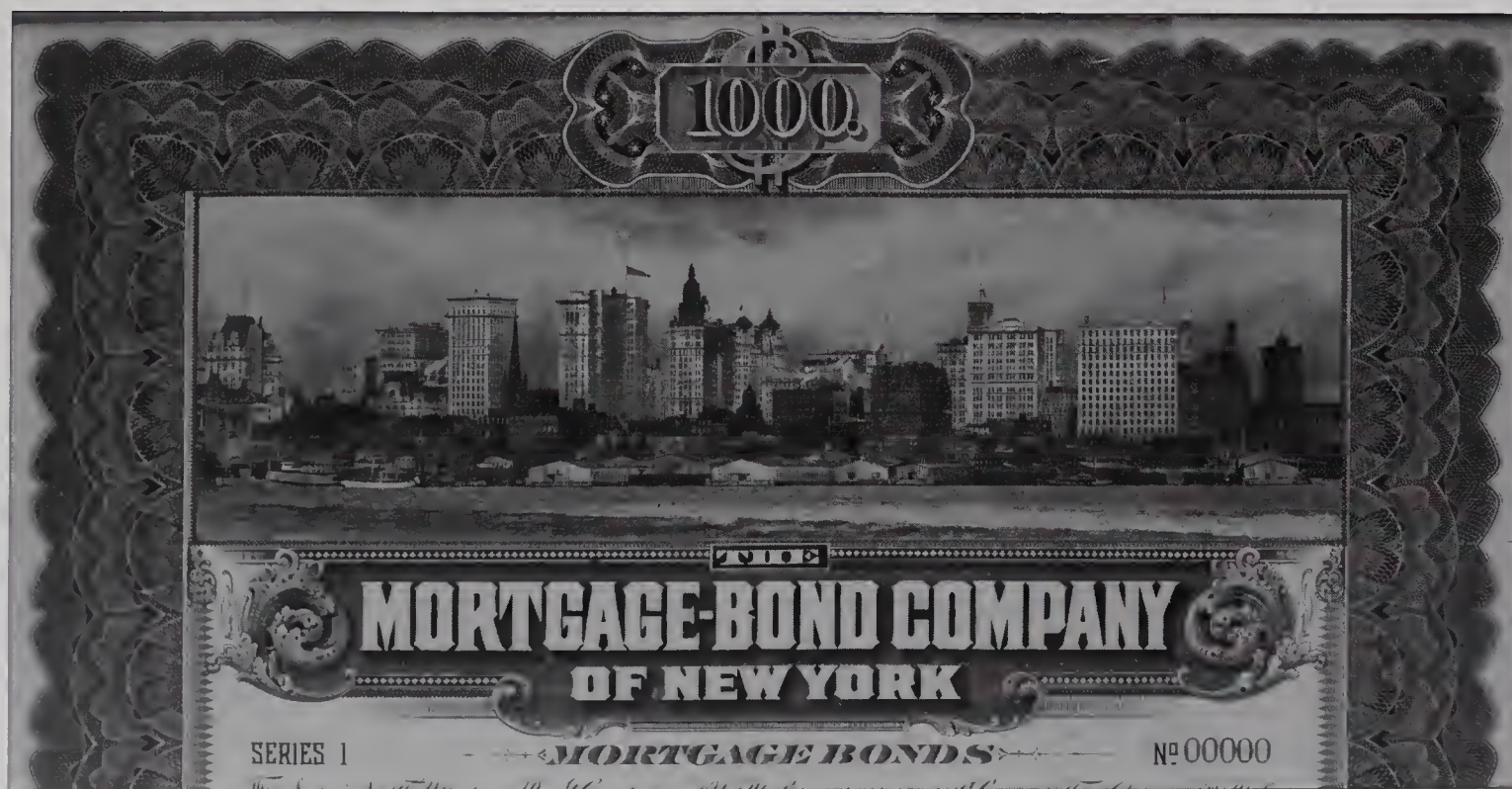


Fig. 40: Lower Manhattan from New Jersey by William J. Brown, 1904. ABN.



This vignette was originally done for the Kendall Bank Note Company, whose assets were acquired by the New York Bank Note Company, the printers of the Troy-Manhattan certificate.

Next we'll go back to circa 1840, for a small profile view of Manhattan showing the new reservoir at 42nd Street (on the site where the New York Public Library now stands), and some of the prominent buildings downtown that would be served by it, including the Astor Hotel and City Hall (fig. 39). This certificate was engraved by C. P. Harrison.

Finally we'll end our tour of the City by taking in a view of lower Manhattan from the Hudson River. This truly spectacular vignette was done by William J. Brown in 1904 for the bonds of the Mortgage-Bond Company of New York (fig. 40). Because it was a "special," i.e., paid for by the customer, it could only be used on that company's securities so long as the company remained in business. (A number of the vignettes in this article are "specials.") Relatively few of the buildings in this 1904 view are easily identifiable today, although a number do survive. Most of the famous skyscrapers that now define the skyline of that part of the City, such as the Woolworth Building, the Irving Trust Building, and the City Bank Farmers Trust Co. Building, had not yet been built. We can see, however, the spire of Trinity Church, as well as the tower (on the far right) of the old Produce Exchange,

and the cupola of Number One Broadway (still standing but since redone on the exterior). In the exhibit one may see the original four-foot long photograph of the scene Brown etched, a testament again to this man's skill.

As the country's financial capital, New York City remains the most etched location in the United States. The bonds and securities displaying these etchings preserve not only snapshot-like vignettes of the City's landmarks and history, but are also a virtually undiscovered art form, one whose importance will certainly become more noted as it continues to fade away.

Those interested in seeing these and other views of New York City reproduced on steel should plan to visit the Federal Reserve Bank of New York, 33 Liberty Street, Monday through Friday, 10 a.m. to 4 p.m., between now and October 2005. **ANSM**

*My thanks to Gene Hessler for the engraver attribution for the Republic Bank Note version of the Hudson & Manhattan Railroad vignette.*

*Those interested in reading more about the bank note engravers mentioned in this article should see Gene Hessler's biographical dictionary The Engraver's Line, BNR Press, 1993, and the Supplement to it done in 2002 by Gene Hessler and Mark Tomasko.*

*Mark Tomasko may be reached at [mntomasko@att.net](mailto:mntomasko@att.net)*

## New York on Steel Opens

BY JULIETTE PELLETIER

The exhibition "New York on Steel" opened at the Federal Reserve Bank of New York on February 8, with close to 100 guests in attendance. The exhibition features items from the collection of bank note engraving historian Mark Tomasko. The exhibition presents a wide range of steel-engraved stocks and bonds from 1840 to the 1980s that bear images of New York City buildings and scenes, as well as some rare production material. Remarks were made by Mr. Carl W. Turnipseed, the Executive Vice President of Financial Services at the Federal Reserve Bank of New York, Dr. Ute Wartenberg Kagan, the Executive Director of the ANS, and Mr. Tomasko, who gave a fascinating overview of the exhibit. "New York on Steel" will be on display until October 2005 at the Federal Reserve Bank of New York, 33 Liberty Street, New York City.

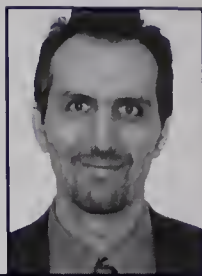


Dr. Ute Wartenberg Kagan and Carl W. Turnipseed



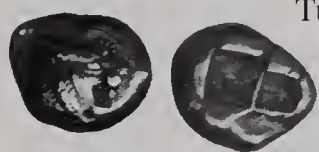
Mark D. Tomasko





## The Early Electrum Project

**T**he last several years have seen a healthy amount of scholarly activity devoted to the origins of coinage and monetization in the western world, often, as to be expected, with differing conclusions. What is not disputed is that sometime around 600 BC (just how far back we should go into the seventh century is not known), the first coins appeared in the Lydian kingdom, with its capital at Sardis, in what is now western



Lydia: Sardis EL "Croesid" 1/3 electrum stater, ca. 600 BC (ANS 1957.172.1735, gift of Hoyt Miller).

Turkey. Little more than roughly shaped and stamped electrum nuggets, these first coins signaled the beginnings of a sea-change in the concept of

money in the ancient world. Within a couple of generations the Greeks living in various parts of the Aegean had picked up on this Lydian idea of coinage and quite literally ran with it, spreading their coins far and wide throughout the Mediterranean, inspiring other communities to mint, and refining the appearance of the coins to produce some of the finest examples of miniature art known from antiquity.

Partly because the Greeks were so voluminous with their writings and so prolific with their coinage, and so left a great deal of evidence to sift through, the effects of coinage on Greek society and economies has received the most attention to date. In 2004 two new major books on the subject appeared: Richard Seaford's excellent *Money and the Early Greek*



Richard Greco preparing a batch of coins to be loaded into the vacuum chamber.

*Mind: Homer, Philosophy, Tragedy* (Cambridge University Press) and David Schaps' *The Invention of Coinage and the Monetization of Ancient Greece* (University of Michigan Press). A number of years ago Leslie Kurke also addressed some of the social problems associated with early Greek coinage in her *Coins, Bodies, Games and Gold: The Politics of Meaning in Archaic Greece* (Princeton University Press, 1999; see the review by John H. Kroll, *Classical Journal* 96 [2000], pp. 86-90). While Kurke elides over the problems of the earliest (non-Greek) coins, Seaford and Schaps tackle the issues head-on, devoting ample space in their books to the subject (see especially Seaford, chapter 7). But, since both of these studies are ultimately intent on illustrating the effects of monetization on (later) Greek thought and society, they are

less concerned with probing the nuts and bolts of the earliest numismatic evidence. Both scholars, in fact, rely a great deal on Georges Le Rider's *La naissance de la monnaie: pratiques monétaires de l'Orient ancien* (Paris 2001), a highly important study by one of the world's most pre-eminent numismatic scholars (also see the review by John H. Kroll, *Revue Suisse Numismatique* 80 [2001], 199-206), as well as *Hacksilber to Coinage: New Insights into the Monetary History of the Near East and Greece*, a volume of papers edited by the late Miriam Balmuth (see her obituary in the last *ANS Magazine*), which was published by the ANS in 2001.

Despite all the good work recently done on the topic by numismatists and philologists alike, some of the key issues surrounding the very first coins are far from resolved. The



problems, simply put, have to do with the metal used to produce the first coins, namely electrum, a naturally occurring alloy of gold and silver that was found in great abundance within the Lydian kingdom. Because then, as now, there was such a tremendous discrepancy between the value of gold and silver (in antiquity the ratio varied between roughly 1:10 to 1:14), no one using native electrum in exchange would have known exactly how much his nugget of the metal was worth. Although the electrum found around Sardis averaged about 70% gold and 30% silver, these percentages could vary a great deal, and therefore the intrinsic value of different nuggets of the metal could vary. In other words, two pieces of electrum that both weighed, say, 14.1 grams (the stater of the Lydo-Milesian standard), could have had wildly different intrinsic values. To solve this problem, and perhaps to quiet transactional disputes, the state seems to have stepped in and offered pre-weighed nuggets of electrum, stamped with a seal that enforced a certain value for that piece no matter what its intrinsic value might have actually been. But just what the state's motives were is a matter of dispute. Did the state actively seek to exploit the situation by seriously overvaluing or even adulterating the electrum with more silver, as Le Rider argues, or was it simply offering a good faith solution to the electrum "crisis," as Robert Wallace argued nearly twenty years ago ("The Origin of Electrum Coinage," *American Journal of Archaeology* 91 [1987], pp. 385-97).

Since we can only answer these questions by knowing the exact composition of the earliest coins' alloys, and since so few metallurgical tests have been conducted on these coins, ANS board member and University of Texas at Austin Classics professor John ("Jack") Kroll is currently spearheading a project to test a large number of these coins from the ANS collection using non-destructive methods. Enlisting the aid of Robert Wallace, Professor of Classics at



Bibhudutta Rout and Richard Greco loading a batch of coins into the vacuum chamber.

Northwestern University, Paul Keyser, an IBM scientist who holds two PhD's, one in Classics and another in Physics, and myself, the Early Electrum Project came to life this last year. With Northwestern University providing the funding for the project, Kroll was able to arrange with Professor Gary Glass, director of the Louisiana Accelerator Laboratory at the University of Louisiana in Lafayette, to have the coins tested in Glass' lab using the Proton Induced X-ray Emission (PIXE) method.

In late February, I flew down to Lafayette with 54 electrum coins from the collection and enjoyed the hospitality of Prof. Glass and his crew: Stacie Thomas, Nick Pastore, Dr. Bibhudutta Rout, and graduate assistant Richard Greco. In less than one week we finished the largest ever PIXE test on early electrum coins, an exciting step forward in numismatic studies and one that even caught the attention of the local media; in one day alone we conducted two television and three newspaper interviews! With the coins now safely back in New York, and the preliminary results from the analysis starting to come in, the next step will be to determine just what the results tell us about the issues at hand, and finally

to bring it all to publication.

Metallurgical analysis is often key to answering important questions in the study of numismatics, and yet because of the specialized nature of the equipment, the necessary knowledge of physics and chemistry, and even the cost, only rarely are such tests ever conducted, and then usually only on a small handful of coins. While in Lafayette, Prof. Glass and I discussed creating a long-term analysis project, an idea that excites us both. With funding perhaps from the National Science Foundation, the state of Louisiana, or even private donors, we envision using the Louisiana lab to test hundreds, if not thousands of coins over a period of years. Initially we would like to continue testing early electrum pieces (and invite any members with early electrum to loan or donate the coins to the ANS to have them tested), but we could soon open the tests to any series of coins the study of which would benefit from non-destructive metallurgical analysis. Such a long-term project would be truly groundbreaking, and might help put to rest once and for all unresolved disputes in numismatic studies, like those concerning the very origin of coinage. **ANSM**

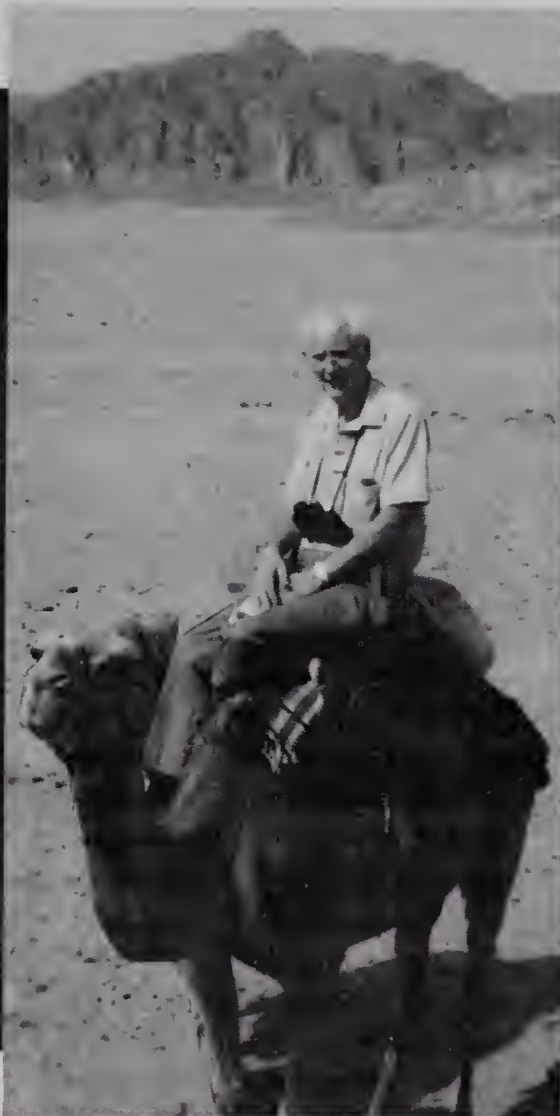


# Kenneth Malcolm MacKenzie 1917-2005

BY MICHAEL BATES

The ANS, and all who knew him, have lost a good friend: Kenneth Malcolm MacKenzie, who died on January 12, 2005, his 88th birthday. MacKenzie was generally considered to be one of the world's great experts on the coinage of the Ottoman Empire. He put his knowledge, as well as his time and hands, generously in the service of the Society. His association with the ANS began in 1952, when he became a member. In 1974, he was elected a Fellow, recognizing his volunteer services to the Society and his already numerous publications. About that time he began to be recognized as our volunteer curator for Ottoman coins. He went through the entire Ottoman collec-

tion, some 4,000 coins at that time, identifying or verifying the identification of every coin, relabeling them all, and putting everything in good order. He then went backwards in numismatic history to do the same for the Beyliks, the various independent contemporaries of the Ottomans in Anatolia. His work made it easy to enter the descriptions in our computer database, but when that was finished by our student assistants, MacKenzie went over the mass of detail, checking and correcting the data himself at a computer terminal—his only contact with a computer, which otherwise he avoided. He continued to look after our Turkish coins up to the start of his final



MacKenzie in Wadi Rum, Jordan

illness in 2004. He was a frequent contributor of photocopies, offprints, and books to the ANS library and helped translate cataloging information for Turkish publications. From 1976 he was a member of the ANS Committee on Islamic Coins. His outstanding services were recognized in 1997 when he received the Society's first Distinguished Volunteer Award. He was responsible for Olivia Lincoln's decision in 1997 to donate the famed Jem Sultan collection of Ottoman coins, including all those in the two-volume catalogue and hundreds of additions, as well as her huge collection of South Asian coins.

MacKenzie was born in 1917.

Although he was regarded by his friends as an archetypal Scot—and was proud of it—he was born in Plymouth, England, of a Scots father, a retired officer. He never lived in Scotland. At sixteen, he moved to London to continue his education and make a career. When World War II arrived, he was called to active service with The London Scottish Territorial Regiment and sent to officers' school. He commanded an anti-aircraft battery during the Battle of Britain. Later he served in Britain and various places around the Indian Ocean, finishing the war as a Major in the East Africa Corps.

In 1948 he was sent to represent his employer, a London art



book publisher, in New York. A short stay turned into a lifetime in America, although he never gave up his British passport. He finished his publishing career in 1987 as Contracts Manager at MacMillan of New York. He and his wife Jean were married in 1943. In 1953 they moved to the house they lived in together for more than half a century, where they raised two children.

MacKenzie's second career, as numismatist, literally began when he received some Chinese cash coins from his father who had served in China, but it is said that he was introduced to Ottoman coinage by R. L. Protassowski of Seaby's in London after the war. He came to enjoy excellent relations with all his fellow specialists in Turkish numismatics, including those in Turkey itself and in Europe. Combining his two careers, he established a very small book importing and vending business called Numismata Orientalia, which apparently never made much money, but enabled him and his friends in Turkey to exchange coins and publications. In 1971 his first article appeared. In the subsequent twenty-five years, up to the compilation of his bibliography in the *Oriental Numismatic Society Newsletter* 150 (Autumn 1996), he produced more than 108 research articles and 54 book reviews; since then, there have been at least a dozen or so more. His speciality was short notes about new discoveries or insights, but he also co-authored two books, including the *Catalogue of the Islamic coins Found at Sardis* (Harvard University Press, 1981), and, with Samuel Lachman, the magisterial *Countermarks of the Ottoman Empire 1880-1922* (London: Hawkins Publications, 1974), which lists the stamps placed on coins by Greek and other Christian parishes and communities to ensure a supply of small change in their towns. He was a major contributor to the listing of Turkish issues in the



#### *Standard Catalogue of World Coins.*

MacKenzie was also an active member of Numismatics International, the International Bank Note Society, the Oriental Numismatic Society, Türk Nümismatik Derneği, the Hellenic Numismatic Society, and the New York Numismatic Club

MacKenzie was a man of great charm and courtesy, who was always correctly dressed in jacket and tie—or at home in an elegant turtleneck. His constant written communications, always by post, were famous (or notorious) among his colleagues. Every missive

arrived typed on a different scrap of paper, often recycled from a previous use, with

passages highlighted in different colors, taped-on drawings or photos, post-it notes, marginal comments linked to their proper place in the text by a circle and arrow, handwritten notes on the reverse, and all in an envelope obtained who knows where. Despite his soft-spoken manner and reluctance to argue, he was a man of adamant convictions on various matters, almost always well-taken and endearing even when not. His work and his attitude were enthusiastic, careful, conscientious, and invariably helpful. He is missed at the American Numismatic Society. **ANSM**



Jean and Kenneth MacKenzie





### An Interesting Overstrike

**M**ore than 40 years ago, the great ANS numismatist George C. Miles showed that the Roman Byzantine miliaresion, a silver coin introduced by Leo III (717-41), was not only a Greek Christian adaptation of the Islamic Arabic dirham, but often was, in physical origin, a dirham, overstruck with a cross and Greek inscriptions. The evidence for this phenomenon is the substantial proportion of miliaresia still showing traces of the Islamic design that was only partially obliterated by the Roman overstrike. The argument is generally known and accepted, but a recent photo order from Mr. Robert L. Quinn of Beál an Daingin, County Galway, for his book *The Atlantean Irish*, brought about a re-examination of these coins in the ANS, including those acquired since Miles wrote. Mr. Quinn wanted images of three Islamic coins that influenced the monetary system of Europe in the middle ages. From a list of suggestions sent to him, he selected an Abbasid dinar of the eighth century typi-



Obverses of a Constantinople miliaresion with an Arab under-type and the corresponding Arab dirham (above, ANS 1980.5.3, purchase; below, ANS 1949.163.63, gift of Walter L. Wright). The Arabic mint name and date are at the bottom of both coins, reading from 7:00 to 4:00.

cal of those copied by western Europeans such as the Anglo-Saxon king of Mercia, Offa (757-96); a Samanid dirham of the tenth century, representative of the tons of silver coins exported from Muslim Central Asia to northern Europe; and a miliaresion showing traces of Arabic inscription (see page 153 of his book). Many miliaresia show vague traces of an under-type; some have letters or words from the standard religious inscriptions on dirhams; but very few display enough of the under-type to identify the mint city, date, or issuing official of the original coin. Miles, in his 1960 article, had only three such examples, all from other collections, among the 23 he knew.

Since then, 100 miliaresia have been added to our collection, of which at least eight have some visible trace of Arab under-type. Among those, the last one examined turned out to be the real find, with a fully legible mint name and enough of the date inscription to restore the year of issue. Stephen Album came into my office just when

I had first picked up the coin and was puzzling over it, and showed his 2003 ANS Huntington medallist stuff by reading the mint as al-Abbasiyya, a place in northwest Africa that is yet to be precisely located, and the last number of the date as 5. Since al-Abbasiyya's main period of output was only some 35 years—nearly all our holdings are in a single tray, put in order by Dr. Sam Gellens when he was a Graduate Seminar student in 1980—it didn't take long to find a match for the overstruck dirham in the ANS collection. It was minted in 165 (781-82) with the name of the governor Yazīd. Between that date and 797 (the end of the reign of Constantine VI and his mother Irene who are named in the Greek inscription of the overstrike) a dirham like ours made its way in circulation from hand to hand, from its north African birthplace to Constantinople, where someone took it to the mint, probably in a bag with thousands of other dirhams, to be turned into a miliaresion.

A few other mint names and dates are legible as undertypes of miliaresia, enough to show that the eighth-century flow of Islamic silver did not all spring from one particular place or period. The dirhams that came to Constantinople are typical of the mixed varieties in any hoard containing eighth-century Islamic silver. The discovery of this mint name, however, is of some special interest to the present writer, in connection with his larger study of the close relationship between mining and minting throughout history. The output of the mint al-Abbasiyya, even though it is a place otherwise unknown to history,



comprises about 14% of the total of any hoard sample of contemporary dirhams, no matter where the hoard is found--and Abbasid dirhams of these years, roughly 770 to 805, are one of the most abundant coinages of history. The explosion of dirham minting at al-Abbasiyya is to be explained by the discovery of productive silver mines in various parts of Morocco. The most explicit evidence for these mines is constituted by the silver dirham coinage of the Idrisid Alid imams and their contemporaries at a dozen or so mints in obscure places: a burst of silver coinage production not equalled at any other time in the long monetary history of the country. Al-Abbasiyya was the name given to another place fed by the output of the Moroccan mines.

The new overstrike shows that the outpouring of silver from Morocco also reached Constantinople. This is not surprising, considering that the abundant flow of Islamic silver to Constantinople would inevitably have included a substantial proportion of al-Abbasiyya issues, like the hoards. Silver mines were opened or further developed in several parts of the caliphate in the eighth century; in addition to those of Morocco, there were important mines north of Herat, in Armenia, and in Yemen. The contemporary Roman empire did not have silver mines, so it would be natural for silver coins to be transported from an economy where they were abundant to an economy that lacked intermediate specie between copper folles and gold solidi; in different words, from an economy where their purchasing power was relatively low to one where they had a higher real value. It is entirely possible that some of the cheap silver of North Africa also flowed into Muslim Spain and the Carolingian empire, helping to enable the establishment of the silver penny as medieval Europe's standard coin, but Iberia and Gaul had productive silver mines of their own, perhaps making silver there as cheap as it was in the Muslim countries and commerce in that metal therefore unprofitable.



An Abbasid dinar of 157 H. (773-74) and its Carolingian imitation (above, ANS 1917.215.28, gift of Edward T. Newell from the collection of Prof. Charles Torrey; below ANS 1931.115.1, purchase).

### European Imitations of Abbasid Gold Coins in a New Article

The brief reference above to Abbasid dinars of 157 as the prototype for western European dinar imitations was inspired by earlier discussions with Lutz Ilisch, curator of the Islamic coin collection at Tübingen University, who was then assembling the material for a catalogue and survey of eighth-century dinar imitations. Robert Hoge and I were pleased a few days ago to receive off-prints of the resulting article by Dr. Ilisch. The title translated into English is "The imitative solidi mancusi: 'Arabic' gold coins of Carolingian times." Solidi *mancusi* are mentioned in western European documents and texts as early as 778. Ilisch assembles convincing evidence to confirm the long-held opinion that mancusus is derived from the Arabic word *manqūsh*, meaning "engraved."

There is evidence to suggest that the term mancusus was picked up from Arabophone use of *manqūsh* as a colloquial name for Islamic-type coins with engraved inscriptions only and no images.

Ilisch had written last year to request images of an ANS coin, 1931.115.1, that had long since been identified as an imitation. The original accession record describes it as "made by Offa of Mercia" (an idea correctly described by former ANS curator Jeremiah Brady in a note in the coin box as "wishful thinking"). Ilisch suggests plausibly that it had been in the collection of Prince Philipp von Sachsen-Coburg-Gotha put on auction in 1928. While I was working on my response to Ilisch, I mentioned the inquiry and showed the coin to Hoge, who exclaimed "I've got a coin that looks a lot like that one!" Sure enough, his small collection of Arabic gold coins included another example of the series, from different dies. We sent images of both coins to Ilisch, and Hoge measured their specific gravity. Both coins belong to Ilisch's group I, including nine examples from eight different pairs of dies. Almost all the European imitations are characterized by a circle of dots around the outer edge of the obverse and reverse. The imitations of this group and group II are easy to identify by the representation of the word *bism*, "in the name of," as a mere series of dots from about 2:30 back to 1:00 on the reverse (on the prototypes, it is four short vertical strokes followed by a circle). They are also somewhat alloyed, as Hoge's measurements helped to show, and almost 20% underweight. All these dinars have substantially correct Arabic inscriptions and the false date 157. Doubtless readers of the *ANS Magazine* have more examples in their collection; they should notify me or Ilisch.

Ilisch regards these coins as examples from a rather large issue, probably from a single official mint in Charlemagne's empire somewhere near its eastern frontier. He suggests the faint possibility that they were



minted from a large treasure taken as booty from the Avars in 791-94, and at any rate, that this particular series of imitations was produced sometime after 774, the date of the prototype dinar, and before the end of the 790s, when they were followed by another series of imitations including the famous unique British Museum coin with normal Arabic inscriptions and the words OFFA REX written upside-down between the lines of the obverse.

## A New Joyce Medal

Among the donations received at the New York International Coin Show this year was a medal commemorating the 100th anniversary of James Joyce's arrival in Trieste, where he spent fifteen years and established himself as a major author. It was given by Giovanni Paoletti through the well-known Trieste coin dealer Giulio Bernardi who commissioned the issue. The obverse is a very fine depiction of Joyce's prickly cantankerous personality, as well as a good portrait of the author as a young man. The dates 1882-1982 at the lower left seem out of place; he died in early 1941. The reverse is not artistic, except for an unusual background effect that makes the lettering seem to float above the surface when the light reflects at a certain angle. It has only inscriptions, including a statement of the occasion of the medal, "100 years since the arrival of James Joyce in Trieste, 20.X.1904." At the time, Trieste was the great seaport of the Austro-Hungarian Empire. It was also the only place in Europe where Joyce, who had just run away from Ireland with his girlfriend, Nora Barnacle, could find a job with his sole marketable skill, teaching English as a foreign language. In Trieste, in the intervals of instructing private pupils for Berlitz, he wrote the largest part of *Dubliners*, rewrote *Stephen Hero* into *Portrait of the Artist as a Young Man*, and did about a third of *Ulysses*. The central reverse inscription of the medal is a line from a letter he wrote back to



Medal commemorating 100th anniversary of the arrival of James Joyce in Trieste (ANS 2005.17.1, gift of Giulio Bernardi).

Nora in October 1909, during Joyce's brief and last visit to Dublin: "My soul is in Trieste!" In 1915, his position made untenable as a British subject in a realm at war with the U.K., Joyce moved to Zurich. In October 1919 he tried to resume his old life in Trieste, but it was not the same after the war, and in June 1920 he moved permanently to Paris. **ANSM**

### Further reading:

Daniel Eustache, *Corpus des dirhams idrisites et contemporains: Collection de la Banque du Maroc et autres collections mondiales*,

publiques et privées (Banque du Maroc. *Études sur la numismatique et l'histoire monétaire du Maroc*, 1). Rabat, 1970-71.

George C. Miles, "Byzantine Miliareion and Arab Dirhem: Some Notes on Their Relationship," *American Numismatic Society Museum Notes* 9 (1960), 188-218.

Elizabeth Savage and Adon A. Gordus, "Dirhams for the Empire," in Genèse de la ville islamique," in: P. Gressier and M. García-Arenal, eds., *Al-Andalus et au Maghreb occidental* (ed. Madrid: Casa de Velázquez, Consejo Superior de Investigaciones Científicas, 1998), 377-402.

Bob Quinn, *The Atlantean Irish: Ireland's Oriental and Maritime Heritage* (Dublin: The Liliput Press, 2005).

Lutz Ilisch, "Die imitativen solidi mancusi: "Arabische" Goldmünzen der Karolingerzeit," in: Reiner Cunz, ed. *Fundamenta Historiae: Geschichte im Spiegel der Numismatik und ihrer Nachbarwissenschaften: Festschrift für Niklot Klüßendorf zum 60. Geburtstag am 10. Februar 2004* (Veröffentlichungen der urgeschichtlichen Sammlungen des Landesmuseums zu Hannover, 51; Neustadt an der Aisch: Verlagsdruckerei Schmidt, 2004), 91-106.

"The Brazen Head" <http://www.the-modernword.com/joyce/index.html>

James Joyce - Triestine Itineraries (a virtual walk through Joyce's Trieste provided by Laboratorio Joyce of the Università degli Studi di Trieste), [http://www.univ.trieste.it/~nirdange/netjoyce/e\\_netjoyce/e\\_index.html](http://www.univ.trieste.it/~nirdange/netjoyce/e_netjoyce/e_index.html)





**D**uring the past few months, there has been somewhat of a return to routine Library functions at our new quarters. Projects begun prior to the move are being resumed, as is regular reference service. Library visitation is returning to normal and even experienced a boost during the recently held New York International Show. New fundraising efforts for the Library Chair are being planned in the form of benefit auctions and special events and a new approach to augmenting library holdings via solicitation in the Society's electronic newsletter are proving very successful.

Although much of the Librarian's time over the past several months has been spent settling in at the new Fulton Street location, the Library has been able to move ahead with a project that was interrupted by the move to our new location; the organization of the Chapman correspondence that was received while we were still located on Audubon Terrace. Kary Collado, the Library's part-time assistant has been removing these items from their original boxes and organizing the letters by name of correspondent. This gift originally came to the Library as a generous donation from the Estate of Mrs. Henrietta Chapman Judson and contains a substantial quantity of the correspondence and other papers of the coin auction firm run by Henry and Samuel Hudson Chapman, which began operations in 1879. As a partnership, the Chapman brothers conducted some 83 sales over a 24-year period. In 1906, they decided to dissolve the partnership. Samuel Hudson continued his proprietorship until retiring in 1929. Henry carried on until his death in 1935. Among

the great collections sold by the Chapmans were those of Thomas Warner, John G. Mills, Thomas Cleneay, Edward Maris, Harlan P. Smith, William F. Gable, George H. Earle, W. H. Hunter, John Story Jenks, Charles I. Bushnell, Mathew A. Stickney, Andrew C. Zabriskie, Elisha Turner, and Allison W. Jackman. We fully expect to find many interesting exchanges between some of these collectors and the Chapmans when all of these materials are gone through.

This year's Annual Dinner Gala proved more enjoyable than usual for the Librarian in that the honoree was Library Committee member George F. Kolbe. For more than a quarter of a century, the Kolbe firm has played an important part in the acquisition history of the ANS Library in that the library has been able to significantly enrich its collection with the quality items that George has made available in his sales. Through his catalogs, his advice, and his personal generosity, George has proved to be a major factor in the Library's collection development. As Librarian, I am extremely proud to be able to occupy the George F. Kolbe Librarian's Office.

On January 12, 2006, in conjunction with the Society's Annual Dinner Gala, we plan to hold a book auction that will benefit the Francis D. Campbell Library Chair. Prior to that event, items to be auctioned off will be solicited so, if there are some attractive volumes among your personal library holdings that you think would generate income for this sale,

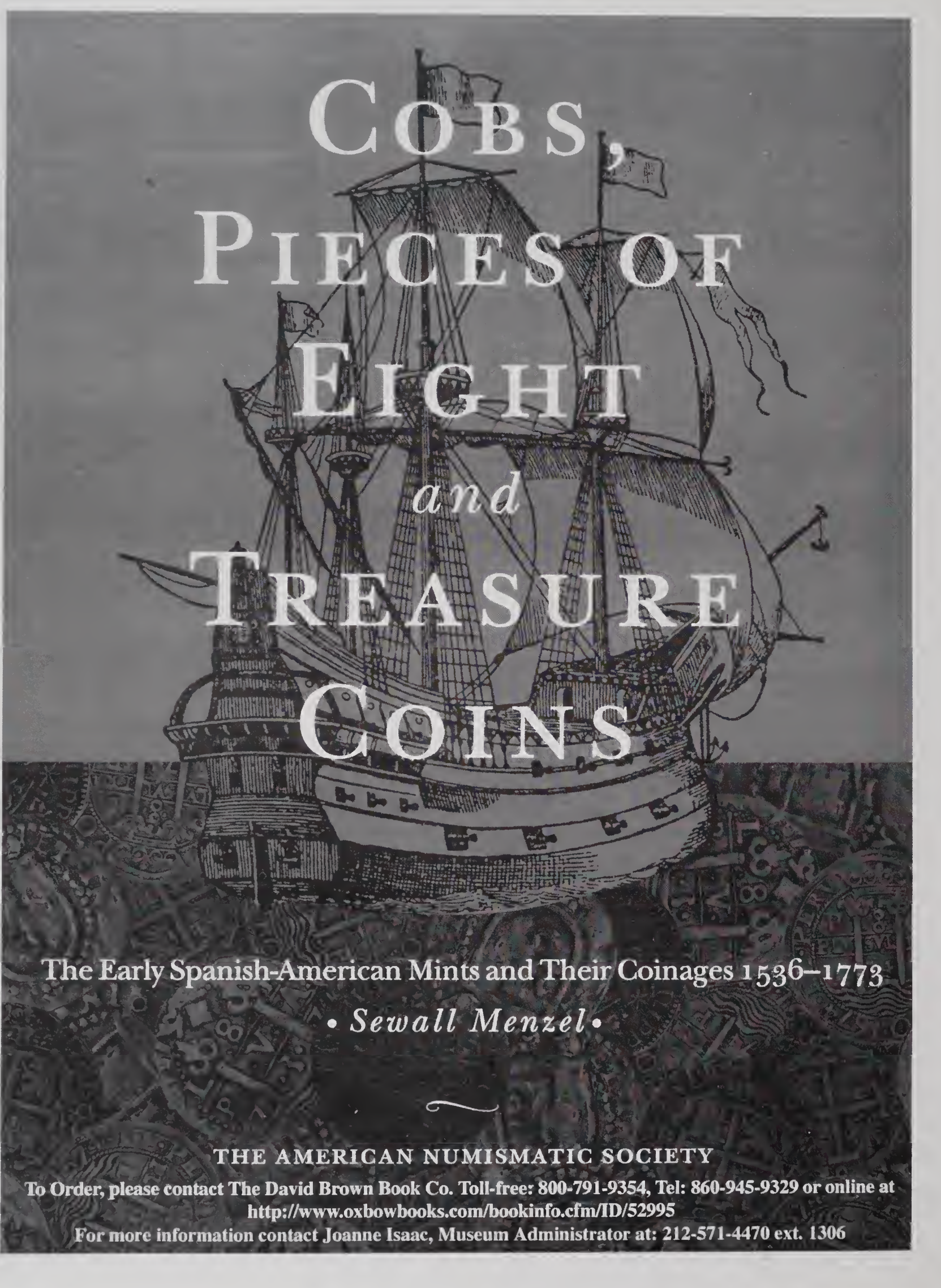


Kary Collado organizes Chapman Archive

please send them to us. You can send all such volumes to the Librarian's attention here at the Society. Rick Witschonke of the Library Committee and Pamala Plummer-Wright, Director of Development and Public Relations, will be coordinating auction-related activities for this event as we move closer to the date.

I would like to thank those who have responded so enthusiastically to our solicitations, in the ANS electronic "Newsletter," for items needed by the Library to complete certain periodical and auction holdings. Thus far, we have received issues of "Coinage" magazine, "The Asylum," and "Essay-Proof Journal" that we lacked. In future issues of the "Newsletter" we will continue our attempts to make the Library as complete as possible. **ANSM**





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# Titles Within the Numismatic Notes and Monographs Series Pertaining to Pre-Federal America

BY PHILIP L. MOSSMAN, MD

Among his many generous donations to the American Numismatic Society, the New York philanthropist and former Society president, Archer M. Huntington (1870-1955), established an endowment for the support of the *Numismatic Notes and Monographs* series (NNM). The subjects of the 166 issues published between 1920 and 1996 covered multiple aspects of ancient and modern numismatics (editor's note: titles for all ANS series can be found online at: <http://www.amnumsoc.org/archives/publicationhistory.htm>). During the ten years I spent doing research for my book, *Money of The American Colonies and Confederation* (Numismatic Studies, no. 20), I collected and read all the issues of the NNM series pertaining to my area of interest, namely the coinages of pre-Federal America. I was so impressed with the content of those eleven specific publications that I conceived of the idea of someday writing an annotated synopsis of these works to share them with other colonial enthusiasts who may not be as familiar with them as I have become. I have finally completed this project and present my thoughts in this brief thematic outline.

By reading only the titles, I gathered that the most frequent subject in the entire NNM series dealt with the classification and history of specific coinages, both ancient and modern (60 monographs), while the next most common topic (44 instances) reported the content of recovered coin hoards. In fact, booklet no.1 entitled *Coins Hoards* (1920) was by Sydney P. Noe, the editor of the series and a versatile numismatic scholar of both classic and modern coinages. In addition to many other professional articles, he contributed 15 titles to the NNM series and is particularly well known to students of colonial American numismatics for his monographs on the Castine Hoard and the three on Massachusetts silver, all four of which will be described next. Noe first served as Society Librarian (1915-38), next as Chief Curator (1938-53), and was Secretary from 1917-47.

As part of a 1942 ANS exhibit of early coinages that



Old Coins found at Castine, Maine.

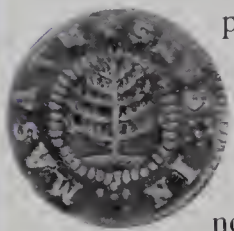
Early twentieth-century newspaper clipping about the Castine hoard.

circulated in America, Noe contacted the Maine Historical Society, the repository of 26 residual coins from the famous Castine Hoard discovered in 1840, and secured their loan for the exhibition in New York. Noe, who had a great interest in hoards, having already written five monographs on the subject, was so inspired by the numismatic implications of this find that he asked permission to conduct further research and the result of his efforts were published in NNM no.100 (1942), *The Castine Deposit: An American Hoard*. This book presents a detailed numismatic description of the available survivors together with a discussion of the speculation surrounding the putative deposition of this cache in 1704.

Included in this 1942 ANS exhibition of early American money were nearly 500 examples of



Massachusetts silver borrowed from several large private and institutional collections, including those four specimens from the Maine Historical Society. In reference to this event, Noe wrote, "[a]lthough the representation of the Spanish American pieces was of high order, it was surpassed in importance, for most of those who saw the exhibition, by the display of pieces usually grouped as 'Pine Tree Shillings.'" The popularity of the coins from the



Massachusetts:  
Boston, AR  
"pine tree"  
shilling, 1652  
(ANS  
1939.99.2).

Massachusetts Bay Colony Mint seemed to be a natural stimulus for Noe to expand upon the work of Sylvester P. Crosby by adding information that was not available to that author in 1873-75. As a result, over the next ten-year period, Noe produced three of the most famous numismatic studies and standard references relating to classical Americana: *The New England and Willow Tree Coinages of Massachusetts*, NNM no.102 (1943); *The Oak Tree Coinage of Massachusetts*, NNM no. 110 (1947); and *The Pine Tree Coinage of Massachusetts*, NNM no.125 (1952). These monographs are so chock-full of material on this popular series that any meaningful summarization of

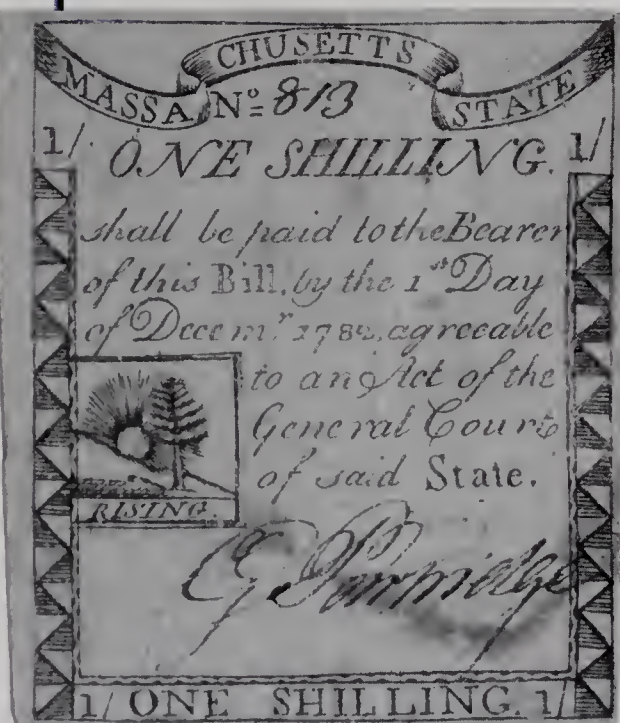
their content is not practical. More biographical information about Mr. Noe, together with photographic plates of Massachusetts Bay coinage can be found in another ANS publication, "Appendix 1: A Catalogue of an Exhibition of Massachusetts Silver at the American Numismatic Society," by John M. Kleeberg, which appeared in the *Proceedings of the Coinage of the*

*Americas Conference*, May 4, 1991, no.7, pp. 181-214. I should further refer to the 1976 American Numismatic Society publication, *Studies on Money in Early America* (edited by Eric P. Newman, with Richard G. Doty, associate editor), for the article by Richard Picker, "Variations of the Die Varieties of the Massachusetts Oak and Pine Tree Coinage" which supplements Noe's original work by listing several more recently identified examples of coins with earlier and later die states. Also see below the comments regarding the *The Secret of the Good Samaritan Shilling* for the report of other additions to the series. (One might parenthetically insert here that the original 4" by 6" format of the booklets [1920-47] was discontinued in favor of a larger 6" by 9" design starting with *The Oak Tree Coinage of Massachusetts*).

Chronologically speaking, *Counterfeiting in Colonial Pennsylvania*, NNM no. 86, was the first actual booklet to appear dealing with a colonial American subject. This was written in 1939 by Harrold Edgar Gillingham, a Philadelphia collector of Americana, who also published several other monographs on war medals and decorations within the NNM series. In his introduction, Gillingham mentioned that he never detected much collector interest in either counterfeit colonial paper or coins; he further acknowledged that the minor differences between the genuine and imitation items were so subtle that they could not be demonstrated by photographic comparison and thus he illustrated only two paper bills. This monograph, covering Pennsylvania from the earliest times to 1788, was the pioneering opus dealing with the problem of colonial counterfeiting.

In 1955, as part of his own ongoing series on colonial counterfeiting, Kenneth Scott published *Counterfeiting*

*in Colonial Pennsylvania* as NNM no. 132. Although this new volume extended only to 1776, it was a far more inclusive study than NNM no. 86 – perhaps five times the size – since Scott drew heavily on both published and unpublished court records and utilized other resources untapped by Gillingham. Scott published two other monographs in the NNM series: *Counterfeiting in Colonial New York*, NNM No. 127, in 1953; and *Counterfeiting in Colonial Connecticut*, NNM no. 140, in 1957. These four NNM mono-



Massachusetts, paper shilling, 1779 (ANS 0000.999.29713).



graphs follow the same general format relating in a lively "true detective" fashion, from "crime to punishment," the activities of unscrupulous individuals and organized rings engaged in the nefarious practice of counterfeiting coins and paper money. (Professor Scott has published in other journals and books several more studies on counterfeiting in colonies of



Rhode Island, New Jersey, Virginia, South Carolina, New Hampshire, Vermont, Maryland, and North Carolina.)

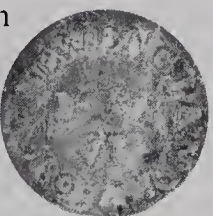
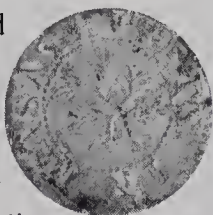


Virginia, AE penny (electrotype), 1773 (ANS 1989.99.174, gift of Mr. and Mrs. R. Byron White).

A very interesting account of early New England paper money was written by George L. McKay, *Early American Currency*, NNM no. 104 (1944). This was a unique edition in that it was the combined publication of two organizations, the ANS and The Typophiles, an informal association of persons working in the printing trades, book arts, and libraries who shared a love of typography. This "chapbook," as McKay called it, focused on how colonial paper money was printed; the author expanded his discussion beyond the typographic techniques used in the printing of type-set notes to include other graphic designs

available from the use of copperplates and woodcuts. Since he dealt solely with New England, some were disappointed that he could not include the creative genius of Benjamin Franklin. The anti-counterfeiting measures incorporated into the physical structure of this early paper currency were his prime focus. For additional and more recent information on paper money typography, I recommend the profusely illustrated ANS publication by Eric P. Newman, "Unusual Printing Features on Early American Paper Money" which expands upon the subject of the printing eccentricities employed in colonial currency (In: *Money of Pre-Federal America*, edited by John Kleeberg, COAC, May 4, 1991, pp. 59-83).

The last two monographs concerning colonial numismatics are those by Eric P. Newman, who needs no introduction to students of the colonial period. *Coinage for Colonial Virginia*, NNM no. 135, (1956) outlines the history of



Massachusetts: Boston, AR "Good Samaritan" 6 pence (counterfeit), 1652 (ANS 1959.101.3, gift of Catherine E. Bullowa).

these 1773 halfpence together with a descriptive classification of 22 die varieties. As expected with the introduction of any new series, more hitherto unreported die combinations were bound to surface. Newman requested readers to contact him if they had any new discoveries in their cabinets and thus five new varieties were added in 1962 in "Additions to Coinage for Colonial Virginia," appearing in *The American Numismatic Society Museum Notes* X, pp. 137-43, with plates XXVII-XXIX.

The last NNM publication, no. 142 (1959), is a virtual numismatic "who-done-it." For the years the origin of a single elusive silver coin defied definition but thanks to the persistence of Eric P. Newman *The Secret of the Good Samaritan Shilling* is no longer a secret! As the author examines the evidence leading to the unraveling of this mystery, the connection of the Good Samaritan shilling with both genuine and fabricated Massachusetts silver coins is skillfully unfurled. The monograph concludes with the addition of three major new die varieties and four other subvarieties of Massachusetts silver as distinct transitional states.

From among the 166 issues of the *Numismatic Notes and Monographs* series, I have elected to report briefly upon those eleven issues which continue as prime resources for those devoted to the collection and study of early American numismatics. I am obviously speaking for myself but I am sure that I reflect the attitude of those others who constantly refer to these monographs. Apart from these actual monographs being collectors' items in and of themselves for numismatic bibliophiles, these volumes contain a treasure trove of valuable, timeless information which is as applicable today as it was some 65 years ago when the first one was published. **ANSM**

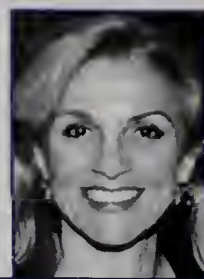


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IN JANUARY 2005 WE INTRODUCED THE MONTHLY ANS E-NEWS LETTER ON THE INTERNET, WHICH HAS BEEN WELL RECEIVED BY OUR MEMBERSHIP. THE PURPOSE OF THE ANS E-NEWS IS TO KEEP ANS MEMBERS INFORMED OF AND INVOLVED IN FORTHCOMING ANS FUNDRAISING EVENTS, LECTURES, OPENINGS, ETC. ADDITIONALLY, WE HAVE IN THE E-NEWS MONTHLY "COLUMNS" BY THE LIBRARIAN AND CURATORIAL STAFF WHICH ANNOUNCE THEIR LATEST ACTIVITIES, RESEARCH, AND TRAVELS. TO SUBSCRIBE TO THE E-NEWS LETTER CONTACT [ENEWS@NUMISMATICS.ORG](mailto:ENEWS@NUMISMATICS.ORG).

### The ANS Visits San Francisco

In mid-February Drs. Peter van Alfen and Ute Wartenberg Kagan were in San Francisco for the San Francisco Ancient Coin Club meeting where Peter van Alfen gave a presentation to the club members. The meeting was followed by a reception hosted at ANS Board member Roger Siboni's home in San Francisco. The event was well attended with guests coming from as far as Seattle. This trip was the first of many we have planned in our new outreach program to gain support and to actively engage members who are located outside the New York Metropolitan area. Future events are being scheduled for Chicago, Miami, Houston/Dallas and Boston.

### ANS Annual Gala a Huge Success

On January 13, 2005, the ANS hosted its Annual Gala at The Plaza Hotel, this time honoring George Kolbe. Both the Gala and the Auction brought in a total of \$51,885, and both served as an appropriate way to thank George Kolbe for his ANS Benefit Book Auction in August which raised \$90,000. The ANS remains deeply grateful to everyone who participated in the Gala and particularly to Harmer Johnson who did a fantastic job as auctioneer. A special thank you to those who gave items including Arnold-Peter Weiss, Victor England, and Ute Wartenberg Kagan. The Auction itself was quite successful this year bringing in \$16,000. Also, as you will see in the News section of the magazine, the 2006 Annual ANS Gala has been scheduled for January 12, at the Sky Club in New York City. Rick Witschonke is Auction and Dinner Chairman and may be reached directly at [Witschonke@numismatics.org](mailto:Witschonke@numismatics.org).

### Total Contributions and Income

The total amount of income and contributions, from October 1, 2004 to the present, is \$1,371,350.25. A breakdown of the specific categories of contributions can be found in the contributions section of the magazine.

### ANS Library Chair Fund Has More Good News!

The Francis Campbell Library Fund campaign has had great success in recent months raising a total of \$309,575.25. A special thank to the Ford Family whose donation of \$200,000 contributed greatly to this recent effort. We remain particularly grateful to John Adams, Chairman of the Library Fund, without whom this initiative would not be possible.

### City and Government Funding

The ANS received from the City of New York Cultural Affairs Department \$40,000 for new customized cabinets in the main vault. This fulfills the commitment made to the ANS by Virginia Fields, Manhattan Borough President, and Alan Gerson, City Councilman for the ANS District.

### Annual Appeal Results Up From Last Year

The 2004 Annual Appeal was quite successful raising \$54,455. As always the Appeals are very important to the ANS since the contributions directly affect the ability of the ANS to provide services to the members, and support events and activities.





## New Acquisitions

**T**he ANS Coin Cabinet has acquired by gifts and purchase over 257 various numismatic objects over the winter. A donation of historical importance came from one of the ANS Trustees, Dr. Arnold-Peter C. Weiss: a group of 19 items comprising a fifth-century BC hoard from Egypt which includes a large silver cake ingot (fig.1). The provenance of this group, which represents one of the few known examples in the United States, is a private collection (from Valais, Switzerland) purchased in the 1950s. An unusual sil-

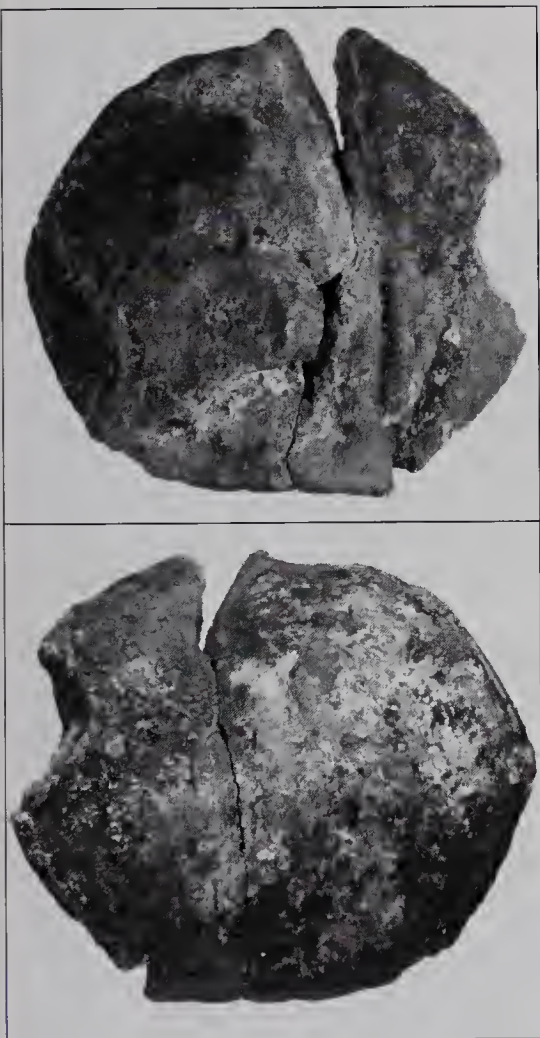


Fig.1: Silver cake ingot (ANS 2005.12.1, gift of Arnold-Peter C. Weiss) 480 gm, 75mm.

ver coin (from India?) was donated by ANS member David L. Vagi (fig. 2). Our collection of imitation Athenian coins (of Babylonian Style)



Fig.2: Silver coin, India? (ANS 2005.15.1, gift of David L. Vagi) 21mm.

was enlarged by two new examples which, together with two silver coin-sized dumps (from the same hoard), were purchased from ANS Fellow David Hendin (Amphora Coins). Another Athenian imitation, of the late-4th century BC Egyptian "Artaxerxes" type, came as a gift from Martin Huth, a diplomat and numismatist from the German Embassy to Lebanon, in Beirut. Added to our collection of unusual numismatic artifacts was a remarkable object (purchased from B. & H. Kreindler), a rare box mirror (fig. 3) consisting of two separate bronze medallions from Smyrna in Ionia (2nd century AD), issued in honor of Antinous, the favorite of Hadrian. These coins had one side carved away, and were then fitted together with a highly polished sheet

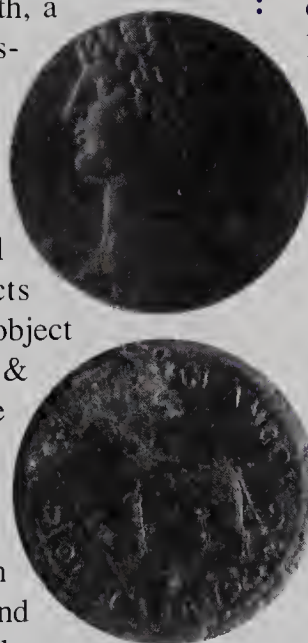


Fig.3: Roman AE Medallion (Ancient Box Mirror), Antinous, Ionia, Smyrna (ANS 2005.19.1, purchase) 38mm.



Fig.4: United States. AE Medallion, uniface, by Robert Tait McKenzie (ANS 2005.7.1, gift of Scott Miller) 111mm.

of silver inserted within the back side of one of them.

Among the most interesting accessions in the Medals Department is a uniface American Medallion by Robert Tait McKenzie (fig. 4), a gift of ANS Fellow Scott H. Miller. Italian ANS member Giovanni Paoletti donated a commemorative medal dedicated to the world famous Irish novelist James Joyce, while another ANS member, Alan Harlan, a numismatist and bibliophile, kindly provided us with the medal produced on the occasion of his 50th Birthday—an issue designed by American medallic sculptor Eugene Daub (fig. 5) (the J. Sanford Saltus Award recipient of 1991). Two personal Tokens, struck by the Patrick Mint of Santa Rosa, CA, on the occasion of David T. Alexander's inauguration as the New York Numismatic Club's 43rd President, are the latest additions to our collection of NYNC-related objects. Charles J. Ricard has sent a set of seventeen medals in silver-proof. This gift contained an official-ly issued United Nations Peace



Medals (1971- 1987). A fine group of recent US Mint medals was generously donated by ANS member Dr. David Menchell, which included eight examples of the Congressional



Fig.5: United States. AE Medal of Alan Harlan on occasion of his 50th Birthday, by Eugene Daub (ANS 2005.22.1, gift of Alan Harlan) 77 mm.

Series (Joe Lewis, 1981; Truman Historic Site, 1984; Gershwin Brothers, 1985; Aaron Copland, 1986; Jesse Owens, 1988; Norman Schwarzkopf, 1991; Theodore Hesburgh, 1999; John Wayne, n.d.); and four medals dedicated to the directors of the US Mint: (fig. 6) Robert J. Grant, 1932 by John Ray Sinnock; Mary Brooks, 1969; Stella B. Hackel, 1977; Donna Pope, 1981. Three medals of the Secretaries of the Treasury Series, those of Robert B. Anderson, 1958; Henry H. Fowler, 1965 and David M. Kennedy, 1969,



Fig.6: United States,. Director of the Mint, Robert J. Grant, by John Ray Sinnock, 1932. (ANS 2005.5.83, Gift of David Menchell) 76mm.

were designed by Frank Gasparro and one medal of this Series, that of C. Douglas Dillon, 1961, was by Gilroy Roberts. Dr. Menchell also donated three Bicentennial medals of the US Army, Navy, and Marine Corps (1975) together with medals honoring Kenneth Taylor, Canadian Ambassador (1980) and Robert F. Kennedy (n.d.).

In addition to the medals, Dr. Menchell presented a splendid selection of 144 notes (all in crisp new condition) to fill some of the gap in our collection of US paper money (fig. 7). He donated complete district sets of Federal Reserve Notes, as well as an uncut sheet and an original wrapper from a "brick" of notes, along with the first and last notes of brick. This is a most important addition to the cabinet; we look forward to other continued donations of this kind for our holdings of contemporary United States paper currency. From Anthony Terranova, the US

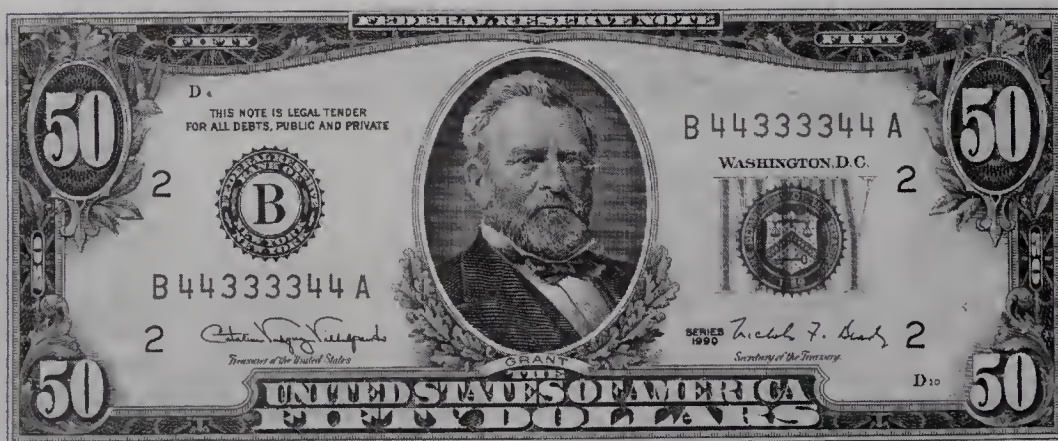


Fig.7: United States.\$50 Federal Reserve Note, 1990. New York (B), "Radar Note", serial number B 44333344A (ANS 2005.5.74, gift of David Menchell)



department received three early American Coins replicas and a Long Beach token. George S. Cuhaj presented two specimens of New York Transit tokens which we did not have in the collection.

The Latin American cabinet was improved by the addition of a rare Mexican 4-reales of Charles and Johanna, (fig. 8) received from Richard Ponterio, as well as 33 Bolivian and Peruvian notes from Emmett McDonald.

The Islamic Department acquired seven Abbasid dirhams (from Madinat al-Salam, dated AH 163, 163, 189 and 192; and al-

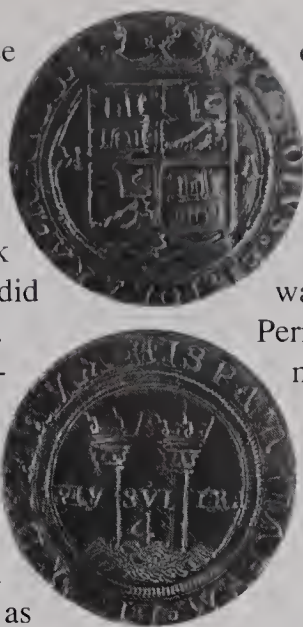


Fig.8: Mexico. AR 4 reales, Charles & Johanna, 1540-1545. (ANS 2005.11.1, gift of Richard Ponterio) 31mm.

ously added an unusual Austrian gold coin (fig. 9) of 1695 (an apparent forgery?). The ANS also purchased for the modern collection a very unusual artifact – a Yap Island Stone Rai. It was originally presented to Doctor Perry Rowe, in appreciation for his medical services, by a chief in Yap and sold to the ANS by his grandson Damon Tucker.

## Exhibitions

In February the ANS provided Greek coins to the Frick Collection for its winter exhibition “Renaissance and Baroque Bronze from the Fitzwilliam Museum,”



Cambridge. Two

of our silver staters of Tarsus in Cilicia, from the reign of Mazaeus (361-333 BC) with the images of a lion attacking

Fig.10: Tarsus, Cilicia, Reign of Mazaeus, 361-333 BC, AR Stater (ANS1944.100.54414, gift of Edward Newell)

a bull (fig. 10), illustrate the essential importance of classical numismatic sources for the Renaissance and Baroque understanding of both the formal composition and civic symbolism of fighting animal groups. In the exhibition at the Frick Collection, the ANS coins are shown along with Gamucci's, *Le antichità della città di Roma* and Cavalieri's *Antiquarum statuarum urbis Romae*, two Renaissance volumes that illustrate the other crucial antique source: the monumental marble sculpture of a Lion attacking a Horse from the Capitoline Hill in Rome. The exhibition is on display at the Frick collection till May 1, 2005.

Several ANS objects, including a fragment of a clay master mold, dated to March 31, 63 BC, a secondary bronze coin mold with designs of a tiger and dragon from the Western Han dynasty, as well as three frag-

ments of unfinished cast bronze coins of the daquan wushi denomination, and two terracotta casting molds of the Eastern Han dynasty, are incorporated into the exhibition *Recarving China's Past: The Art, Archaeology, and Architecture of the “Wu Family Shrines”* at the Princeton University Art Museum. The exhibition focuses on an early set of rubbings of the Wu shrine pictorial stones in the collection of the Princeton University Museum. The rubbings are presented as a reconstruction of the architectural spaces of the Wu cemetery structures. Numerous works of art that are similar to those depicted in the rubbings are on display to convey a more vivid sense of the material culture and funeral practices of the Han dynasty (206 BC – AD 220). Coins were a common feature in Han burials and became a design motif found on many burial items and architectural decorations. The exhibition will be on display at PUAM till June 26, 2005, and then will travel to a second venue in July-October 2005.

Due to the success of the exhibition *Alexander the Great: Treasures of the Epic Era of Hellenism*, which is visited by hundreds every day, the Alexander S. Onassis Cultural Center, in New York, has decided to extend the show beyond the initial April 16 closing date; the exhibit will now close May 28, 2005. ANS members and guests have a great opportunity to see 24 coins of Alexander the Great and his successors from the ANS collection on display together with exquisite material from the various other museums and institutions from around the world. **ANSM**

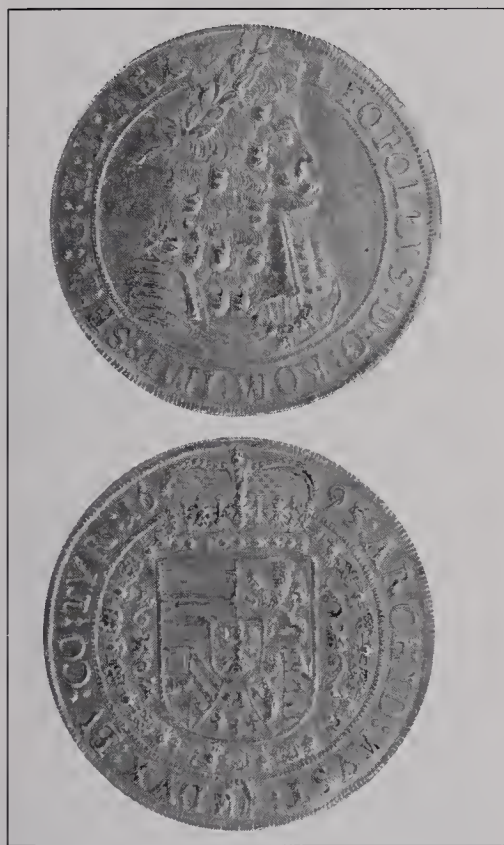


Fig.9: Austria. Gold coin, 1695 (Forgery?) (ANS 2005.10.1, gift of William M. O'Keefe) 41mm.

Muhammadiyah, of the years 182, 189 and 190) from Alan S. DeShazo and 4 false Umayyad dirhams from Stephen Album.

In the Modern Department, George S. Cuhaj donated a Canadian set of 12 commemorative quarter dollars, while Dr. William M. O'Keefe gener-

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# ANS Archives Initiates Oral History Program

**A**s many of you know, the ANS will celebrate its 150th anniversary in 2008. One of the ways we plan to commemorate this is by writing an updated history of the ANS, the last having been written in 1958. To help with this, the ANS Archives has initiated an oral history program. This column will explain what is involved and how you can help.

## What Is "Oral History"?

An oral history is sometimes referred to as an orchestrated biography. In it, an interviewer asks an interviewee a series of questions about a topic. The interview is recorded and transcribed. The transcription is then revised and deposited in a repository, where it is made available for researchers. In our case, the completed oral histories will be deposited in the ANS Archives.

## Why Are Oral Histories Important?

Everyone knows that a primary source of historical information in the written record. However, existing written records do not always provide a complete picture of the past, for a number of reasons. First, decisions or events may not have been memorialized in writing. Secondly, even where the decisions or events were originally written down, the writings may have been lost. Such situations are particularly true in our modern society, with its reliance on non-permanent communication tools like the telephone and email.

As a result, oral history interviews can serve as important supplements to the existing written record and pro-

vide researchers with a more complete picture of what occurred and why.

## How Will We Conduct Our Program?

In our program, we will invite potential candidates to participate. Assuming they will, we would schedule individual interviews. Prior to each interview, we will provide the candidate with a proposed agenda in which we list topics and questions we would like to discuss. Before the recording begins we will ensure that the candidate is comfortable discussing the topics on the agenda. Only after we have agreed on the topics to be discussed will the recording begin.

We have given great consideration as to whether we would record the interviews in video or audio-only formats. Video recording interviews is tempting because it is possible to use the footage in a variety of ways (e.g., documentaries) which audio-only recording does not permit. However, there are a number of significant limitations to video recording, which include:

- **Increased Cost:** The interview would cost more since proper video-taping would require additional staff to monitor the video equipment during the interview.
- **Interviewee Discomfort:** Many people do not feel comfortable speaking on camera, so the interviewee may be less likely to speak candidly.
- **Preservation Complications:** With video formats rapidly changing, obtaining equipment to maintain the

tapes after the interview can be more difficult.

Because of these limitations, we will record the interviews on audio-tape.

After the interview is completed, we plan to transcribe the tapes. Transcribing the tapes makes it significantly easier for researchers to access the subject matter contained in the interview. In addition, it will help to ensure the preservation of the original recordings, since repeated use of the audio tapes can damage or ultimately destroy the primary record of the interview.

Once the tapes have been transcribed, we will send a copy of the verbatim transcript to the interviewee. At that time, the interviewee can make whatever emendations he deems necessary for accuracy. It is this revised version – the one revised and approved of by the interviewee – which will be bound and ultimately made available to historians writing the history of the ANS.

## Who Will Be Interviewed?

With a limitless budget, we could interview everyone "with a story." To focus our efforts, we initially hope to interview former staff, Councilors and Fellows who either were in leadership positions or had significant tenures. We have already approached several individuals and are scheduling the first round of interviews for later this Spring. If, however, you know of someone you think would make a good candidate, please do not hesitate to contact me (212-571-4470, x1312 / [ciccone@amnum-soc.org](mailto:ciccone@amnum-soc.org)).

**ANSM**





### Ancient and Medieval Coins

Our great collections of ancient Greek, Roman and Byzantine coins are so well known world-wide that they are the subjects of constant inquiries and research projects.

Because of the significant depth of the cabinet in terms of die varieties, we can often provide exact die matches for comparative purposes in questions of authentication. A recent example is the Syracusan tetradrachm no. 264 in the ANS volume on this section in the *Sylloge Nummorum Graecorum* (Tudeer 33). Ancient coins specialist Herb

Kreindler made use of this coin, which was part of the wonderful bequest from Edward T. Newell, in an authentication undertaken for the International Bureau for the Suppression of Counterfeit Coinage (operated by the International Association of Professional Numismatists—the IAPN).

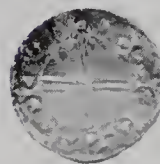
Research inquiries often relate to pieces that are not in the collection, for we can frequently elucidate them by other means. Andrew McIntyre contacted us regarding a royal Seleucid coin of Alexander Balas from

the mint of Sidon of the year 163 (150 BC). His available documentation indicated no other known examples. As the foremost such resource in

the world, he sought to check the ANS Library for any possible published references to a similar piece. Likewise, Gar Travis purchased an interesting large bronze of Commodus (AD 175-192) from Mytilene, on Lesbos, and applied to us for some corroborating data. Here, the ANS card file was able to help: a specimen of this issue appeared twice at auction early in the last century (Santamaria, 1910, no. 255f; Egger 46, 1914, no. 215), matching another in the collection of the Hunterian Museum at the University of Glasgow.

Panagiotis Takis Antonopoulos, Assistant Professor of Byzantine/Mediaeval History at the University of Ioannina, in Greece, contacted us to inquire whether we had any examples of the coinage of the Lombard King Cunincpert for a survey he is conducting. Although the Society does have a somewhat representative collection of the Lombardic series, I found that there are no issues of Cunincpert in the cabinet. Any donors out there?

Svein H. Gullbekk, Associate Professor at the University of Oslo, made an inquiry from the University Museum of Cultural Heritage's Coin Cabinet relative to the famous 11th-century Norwegian penny reputedly found in Maine at the Goddard site. The puzzle over this piece, reportedly found by Amateur archaeologist Guy Mellgren in 1957, was recently addressed by Edmund Carpenter, who had also contacted us due to the coins of identical type in the ANS collection. These coins have been attributed to Magnus I "the Good," his powerful uncle Harald III Hardrada, or more recently to Harald's son, Olav Kyrre (Olaf III,



Norway: Olaf III "the Peaceful" (1066-1093), AR Penny, blundered. (ANS 1948.79.188, purchase) 17mm.

"the Peaceful"; 1067-1093). Although a couple of examples came in earlier (in 1921), most of the ANS' specimens were part of an acquisition (lot 663) from the Grunthal-NFA sale of June 1, 1948. It seems probable that all of the ANS' coins (and the Goddard piece?) came from the important Gressli (Graeslid) Hoard, found in 1878; the 13 A N S

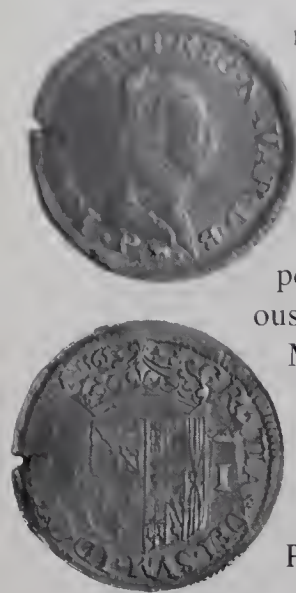
Magnus/Harald/Olaf coins from lot 663 coins were part of a group of 118 pieces with this provenance. Over the years before the ANS acquired its specimens, hundreds of other Graeslid coins had been dispersed. There is no reliable confirmation on the documentation of the Goddard coin, and much circumstantial evidence suggests that someone was deliberately trying to manipulate or obfuscate the situation. The Norse coin from Maine should probably be considered a hoax.

Quite a few requests come in from people who are hoping we can help them identify mysterious numismatic pieces they have encountered. This is even part of the unlikely story attached to the Goddard coin. Usually we are able to attribute the items, provided we are given a good, clear description of the item and are sent images. Sometimes, we are able to assist with even less data. One correspondent from Long Island found what we can easily classify as a silver teston of Jeanne d'Albret, the mid-16th century queen of Navarre. Little known today, she was the Protestant



Sicily: Syracuse, AR tetradrachm, ca. 400 BC. ANS SNG 264; Tudeer 33. (ANS 1944.100.55 775, bequest of Edward T. Newell) 26.4mm.





Navarre: Jeanne d'Albret (1562-1572). AR teston, Pau mint, 1565 (ANS 1969.222.2591, gift of P. K. Anderson) 30mm.

ruler of the tiny monarchy surrounded by Catholic Spain, with Catholic France to the north, and was reputed to have been poisoned by the notorious queen Catherine de Medici, widow of Henri II of France. The marriage of Jeanne's son Henri de Bourbon to Catherine's daughter, Princess Marguerite ("La Reine Margot"), culminated in the horrific St. Bartholomew's Day Massacre. Henri lived to establish the Bourbon dynasty on the French throne, as King Henry IV, and declared religious toleration. Navarre, the old bastion of the Basques, was incorporated into France at this time.

## Latin America

M. Garry Saint, Esq., a member of the Société Haïtienne de Numismatique (Haitian Numismatic Society) was wondering about digital images of any Haitian coins we might provide for use on their website. Unfortunately, to date only a small number of Haitian items are cata-



Haiti. Cut and countermarked (Palm), Spanish Colonial Mexico. AR 2 Reales, 1784 FF. Pridmore 9. (ANS 1923.51.2, purchase) 27.7mm.

logged onto our on-line data base but several have images shown, offering an idea of what we can provide. Another member of the Haitian Numismatic Society, Joseph Guerdy Lissade, visited the coin room to examine pieces for his research on early Haitian cut and countermarked

coins. His findings suggests that the palm tree mark heretofore believed possibly to have been applied in Barbadoes was more likely employed in Haiti during the period 1811-1814.

It seems there are always a number of inquiries having to do with Latin American topics. Tom Natale, Sr., sought information on Peruvian proclamation medals, dating from 1834 to the mid 1920's, wanting to know about their mintage, scarcity or value. This is a library research project in itself, with more questions than we can answer. Jerry Shupe asked for advice on identifying a Spanish Colonial 8 piece which



Mexico. Charles III (1759-1788). AR 2 reales, 1763/2, M. (ANS 1933.126.8, purchase) 26.3mm.

turned out to be a silver 1763-M 2-reales piece minted by King Charles III of Spain (ruled 1759-1789) from the mint of Mexico (City). (KM# 87 in the *Standard Catalog of World Coins*, 18th Century Edition.) The M mintmark indicates the assayer (ensayador) or another official in charge, either Manuel de la Peña or Manuel Assorín.

Our Summer Graduate Seminar student from last year, Christoph Rosenmüller (now at the Department of History at Middle Tennessee State University), has been pursuing exactly this question: how the assayers' marks can be attributed to specific individuals in the Mexican mint administration and what this can tell us about policy and management. He was back in touch for information relating to the introduction of machinery in Spain and in Mexico. By 1732, when the screw-press was introduced there (the first in the New World), the Spanish peninsular mints had all adopted machine technology. The first was Segovia, in the 1580s,

where Austrian roller-presses were set up through cooperation between Philip II and his Imperial Habsburg connections. The old mint of Segovia (*Casa Vieja*) continued for some time hand-striking coins, but the new, mechanized mint (*Ingenio*) eventually superceded it. The other Spanish metropolitan mints were much slower to mechanize. Through the 17th century there were certain hand-struck issues still appearing, and during the usurpation of the Habsburg Charles III, there were even some irregular hand-struck issues in the early 18th century.

In Mexico (and elsewhere?), the fabric of planchets suggests that roller mills for preparing the strip were introduced before the use of the screw press. Then there are also those well-made, enigmatic round coins of the 17th and early 18th that emanated from the New World mints which were otherwise normally striking crude "cob" coinages. Many questions still perplex scholars of the Colonial Spanish series.

## United States, the Strawberry Leaf/Wreath Cent 1793 Workshop

American large cent specialist Dan Holmes brought in his two examples of the famous 1793 "Strawberry Leaf" issue as well as other varieties from his collection, permitting us to hold a small workshop on the Wreath cent. Not only were we then able to compare three of the four known Strawberry Leaf coins (including both reverses, D and E), it was also possible to compare the dies and edge markings of every variety in the series. Our thanks go to Dan and to Jim Neiswinter for bringing in specimens for study, and to participants Bob Grellman and John Kleeberg for their contributions in making this a rewarding session for us all.

Close examination and comparison of all the specimens then available revealed that, contrary to what has been stated and believed heretofore, the Wreath cent varieties Sheldon 5, 6, 7, 10, and 11a, as well as the Strawberry Leaf coins NC.2 and



NC.3, all shared the same “Vine and Bars” edge marking, while the varieties Sheldon 8 and 9 share edges marked by a different “Vine and Bars” die. The large cent fraternity will now hope to learn whether this observation may hold true for all other specimens of the wreath cents.



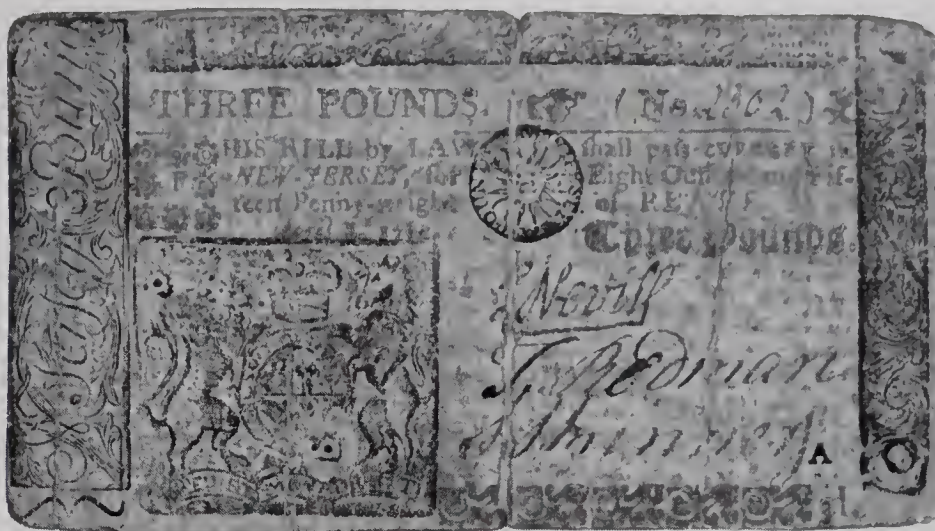
United States. AE cent, 1793 “Strawberry Leaf” variety, Sheldon NC.2 (the unique Crosby 5-D; Courtesy of Dan Holmes); Sheldon NC.3 (two of the three known examples of Crosby 5-E; courtesy of Dan Holmes and ANS 1906.99.52, gift of J. Sanford Saltus) 28mm each.

Jim Neiswinter followed our study by examination of the edges of 1793 Chain cents, and reported that the Vine and Bars edge markings that he was able to verify matched the variety found on the S.8 and 9.

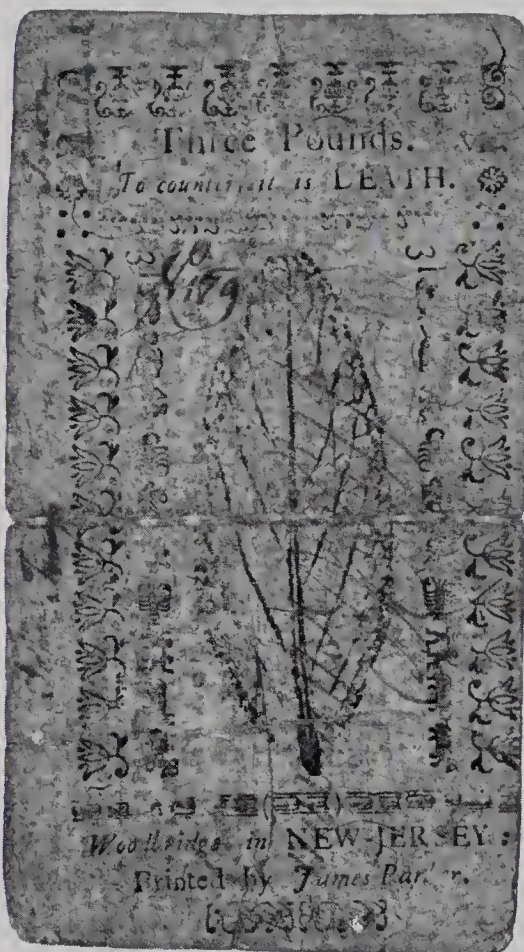


Dan Holmes holding three 1793 “Vine and Bar” edge wreath cents to compare the markings applied by the Philadelphia Mint’s Castaing machine.

Photo: courtesy of Jim Neiswinter



United States: New Jersey Colonial. Issue of April 8, 1762: 3-pound promissory note, printed by James Parker. (ANS 1945.42.796, purchase) 100.6 x 55.6mm.



## Other United States Activities

Jamie J. Cimino contacted us to research a grandmother’s Colonial New Jersey Note, a 3-Pound issue from Woodridge, New Jersey, dated April 1762, with a signature of one Thomas Rodman. This issue is listed in both Krause-Mishler’s *Standard Catalog of World Paper Money* (S1798), and Eric P. Newman’s *Early Paper Money of America*. Our collection includes a representative example from the former H. P. Beach collection.

On our website, at [www.numismatics.org](http://www.numismatics.org), our archivist, Joe Ciccone, is presenting background information on past ANS officers, one of whom is

pioneer historic preservationist Stephen Hyatt Pelham Pell, a great collector of American Colonial materials and also of Civil War tokens. Upon reading about Pell, alert Early American specialist Ray Williams thought to inquire about Colonial period donations from Pell, who was a great enthusiast of that era. But regrettably, Pell apparently only gave us items of other kinds, as well as his



United States. Connecticut, AE penny or cent, 1787. Miller 4-L, the “horned” variety, early die state. (ANS 1936.115.1, gift of Howard Pell) 28.3mm.

services. We do have one 18th century coin with a Pell provenance, however: a 1787 Connecticut cent of the “Horned” variety from Howard Pell. Thanks to the request to check on the possible Pell acquisitions, though, I was able to correct the accession data on this piece, which had been catalogued with an incorrect, provisional number (ANS 1936.999.189).

Probably the largest numbers of our inquiries involve miscellaneous United States coins and currency, as represented by these few examples. C. Herbert Gilliland contacted us regarding a Fugio cent counterstamped twice with appears to read either “BSO” or possibly “BSC.” The piece in question is somewhat worn and the counterstamp is worn about



as much as the coin, suggesting that it could have been added early in the time of the coin's circulation. There is no example of an issue marked in this manner in the ANS cabinet. Working on a study of 1794 cents, Al Boka contacted us in an effort to track down 18th-century minting images. Jesse Sheidlower, Editor-at-Large for the *Oxford English Dictionary* (American Edition), inquired about some technical points on the "penny" in American usage. He was seeking the earliest example we have of the term "penny" being used specifically in reference to a US one-cent coin (in contrast to an actual British coin being used as currency in the US during the early Federal period), about the "official" use of the term "penny" in the US, and whether it has ever been discouraged—not the easiest questions to answer. Carlisle Lee Morgan visited to examine early \$5 and \$10 gold pieces (as well as some ancient Roman and Russian Imperial coins).

Nancy Griffin asked about the origin of the motto IN GOD WE TRUST. Maybe others would care to have a brief summary of this aspect of our money as well, so here is a note on my reply. This motto, which was not called for by earlier official coinage acts, was added to US coinage as a result of religious fervor arising out of the horrors of the Civil War. Actually, we know that several variants were initially considered: "God our Trust," "Trust in God." Patterns for new coins were prepared in 1863 by order of US Mint director James Pollock, designed by Mint Chief Engraver James Barton Longacre. The new two-cent piece, introduced in 1864, was the first coin to carry the motto. Its design and inscriptions were selected by Secretary of the Treasury Salmon P. Chase, who may have adopted the idea of the motto from that of his alma mater, Brown University, which is "In Deo Speramus" ("in God we hope").

The copper-nickel three-cent piece introduced in 1865 was the second coin to bear the new motto. As

numismatists will recall, the story goes on, with the motto being added to the other denominations after the war, until, with the introduction of the Lincoln cent in 1909, it was to be found on each denomination then being minted. This practice did not proceed without controversy, however; President Theodore Roosevelt tried to have the motto removed, on religious grounds, when the new \$10 and \$20 gold coin designs by Augustus Saint-Gaudens were introduced in 1907. He believed that it was sacrilegious to invoke the name of the Deity on something commercial, like money, which would fall into the hands of the sinful. But the Congress, taking an opposite view which members probably thought would go over better with a less-sophisticated public, had the motto added back onto these denominations. For whatever reasons, no one seems to have seriously considered adding the religious motto to paper money until the 1950s when, headed by American Numismatic Association President Matt Rothert, a movement sought to place it there as well. It appeared on the 1957 series, and has been used since that time.

Many people wonder how to proceed to obtain valuation information, or how to obtain grading opinions, and we receive constant inquiries along these lines regarding all sorts of items. We always try to emphasize to our correspondents that it is advisable for them to educate themselves as much as possible, then contact reputable dealers in their area or beyond, and consider utilizing the services of a third party grading service. These matters may seem basic to any numismatist, but to an inexperienced new collector or heir to one, the prospects may seem baffling or overwhelming. There can be no end to the variety of questions that arise. Mr. and Mrs. Malcolm Wells inquired in connection with a recently inherited small collection of coins, among which is a 1908 Indian Head \$10 dollar gold piece. Edward S. Hess hazarded a question about an apparent 1997-D with a gold coloration (no

doubt some sort of oddity perpetrated outside the mint, since all the cents issued since 1982 should be made of copper-coated zinc; what is going on?). Do the weight and specific gravity check out? Could the coin be a mint error or rare variety?

Andy Lustig and Seth Chandler visited the coin room to study some pioneer gold pieces, while Rob Moore inquired about a recently acquired Parson's & Co. gold ingot. This latter would be an example of the relatively well-known forgeries that have plagued the world of numismatics since the 1950s, but which have only lately been conclusively demonstrated to be counterfeit. Another of our inquiries involved the 1891 pattern variety of the Barber dime (Judd 1760; Pollock 1974). While there are two examples of this variety believed to be extant today, the ANS does not have one in its cabinet (both are in the National Numismatic Collection at the Smithsonian Institution).

## Modern World Coins and Paper Money

At the ANS, there is no single truly clear line of demarcation between Medieval and Early Modern numismatics, just as sometimes there are not clear delineations between what constitutes a coin, a non-circulating coin, a bullion coin, a commemorative coin, a token or a medal (not to mention the difficulties in defining what is a medal, anyway?). We merely work with the collections as they occur, as do other scholars and researchers. Alan Walker visited and took the time to help try to identify some of the various accumulated hand-hammered materials that have entered the collection over the years wholly or partly lacking attributions. James Ricks studied examples of the siege pieces from Pontefract, during the English Civil War, when he visited the coin room. Some of the hand-struck coins are, of course, from the 17th century and even later although we may have them grouped for departmental purposes as being in the "Medieval" cabinet.

Michael Nelson inquired about our



specimens of Danzig (Gdansk) donative (medallic) gold pieces of the period 1582-1685. In the cabinet, we have only a couple of examples, plus one other related one from Thorn, but these are important and handsome issues from the great age of Polish power, and worth being brought to your attention. A splendid 12-ducat piece of Wladislaus IV (1632-1648) shows the king as embattled Hercules overcoming the three-headed monster Cerberus, and bears the inscriptions (on the obverse) VLADISLAV IV POLONIAE ET SVECIAE REGI HERCULI PACIFICO / CIVIT. GEDAN / F.F. ("To Wladislas, the Peace-making Hercules, King of Poland and Sweden, made in the city of Gdansk") and (on the reverse) DUM / MOSCHUM BELLO./ TURCAM TERRORE/ SUECUMQUE/ OSTENSO AD PACIS FOE/ DERA MARTE TRAHIS/ VLADISLAE, / TIBI DEBETUR GLORIA/



Poland. Wladislaus IV (1632-1648). AV medallic 12 ducats, Gdansk, 1637. (ANS 1905.57.85, gift of Daniel Parish, Jr.) 46mm.

TRIPLEX./ HERCULES ET MERITO/ DICERE PACIFICUS ("Since you brought the Muscovite by war, the Turk by terror and the Swede by

marital display to the alliances of peace, Wladislas, triple glory is due to you, and [you are] Hercules the Peace-maker, truly said"). It dates to 1637.

Sylvia Tomczyk, our graduate student intern this past summer, reports that her experience in cataloguing German currency from the period of the First World War and the Weimar Republic is proving very useful. She decided to write her thesis about the emergency money of the Weimar Republic, especially considering and analyzing anti-semitic motifs. She was able to obtain an appointment with Prof. Wippermann of the *Freie Universität* of Berlin, who is a specialist in the field of Anti-semitism and Totalitarianism, and is starting by comparing Notgeld collections in Germany, specifically the ones with anti-semitic motifs. Her University offers scholarships for thesis research, which may bring her back to the ANS for further work with the collections here.

### American Medals

Lenny Vaccaro contacted us for photos of the early US Mint's Captain Thomas Truxton medal (Julian NA-2), celebrating America's victorious engagement at sea during the so-called Undeclared War with France. This important issue, one of the first medals actually produced by the fledgling US Mint, is attributed to Robert Scot, but was probably actually engraved by John Reich. It celebrated the victory by the 38-gun frigate USS *Constellation* over our former ally's 54-gun *La Vengeance*. There are five examples in the cabinet, none of them part of the initial production, sad to say. One is copper, without marginal inscription; one is a copper-plated lead piece, used as the illustration by Julian in his *Medals of the United States Mint: the First Century, 1792-1892*. Another is also lead, with obverse and reverse impressions more deeply sunken below the borders and with the border legends added with slightly different punches. Later restrikes are a bronze and a recent silver specimen.



United States. Naval Series, Cu-coated PB Thomas Truxton medal, 1800. (ANS 0000.999.38389) 57mm.

The ever-popular Thomas Jefferson Indian Peace Medal was again a subject of inquiry for a couple of individuals. One wanted to know about size variation and authentication; another, the whereabouts of examples with a known provenance documented to the events of the actual expedition of the "Corps of Discovery." He reported one was supposed to have been found in an Indian grave on a tributary of the Columbia River, and wondered whether this was in the ANS cabinet; he also wondered where other such pieces might be located. While one of our non-original examples was supposedly found "up the Missouri," documentation of this kind is very rare. There was a partial example (reverse shell only, of the middle-sized medal), formerly in the collection of the State Historical Museum of Nebraska, which had reportedly been found in a Pawnee grave site. This piece was repatriated



to the Pawnee Nation, and consequently reburied under poured concrete. Without authentic documentation, we can never know that such pieces were medals actually carried and presented by Lewis and Clark. One of the many medals quests was for an 1893 Columbian Exposition medal (Eglit 101); another, for the Boston Common Tercentenary medal. Tom Natale was referred to us by Melanie Bower of the Museum of the City of New York in relation to a medal he recently acquired. This was an example of the New York City Hall counter, a product of the Lauer Company mint in Nuremberg, Germany, struck circa 1856 and imported in large numbers by Theodore Bolenhagen, who operated his large mercantile store a couple of blocks from where the ANS is now located. The medal is copper, 36mm in diameter, with a reeded edge. The obverse bears a head of Liberty facing left surrounded by a ring of stars. The reverse bears a radiant sun at twelve o'clock above the City Hall accompanied by the legend CITY HALL/ NEW YORK, below. Such a piece, normally made out of a brassy alloy of copper, is classified as Cit-10 (Kurth 61; Bushnell 111) in *American Game Counters*, by Russell Rulau and George J. Fuld, *TAMS (Token and Medal Society) Journal*, V. 12, N. 6, Pt. 2 (1972), where it is estimated that less than 500 are known.

Marilyn Lutzker, researching a struck bronze struck medal for the New-York Historical Society, wondered whether a piece with the inscription J./SANFORD/SALTUS and an image of a clothed male bust facing right on the obverse and a reverse showing a "shoulder-length portrait of a youth holding a torch and looking at a medal" (with the legend around the border: NEW YORK NUMISMATIC CLUB./ ORGANIZED 1908) was an example of the actual J. Sanford Saltus medal awarded for excellence in medallic art. This piece is, of course, one of the familiar New York Numismatic Club annual presidential medals, minted in honor of each of the successive club presi-

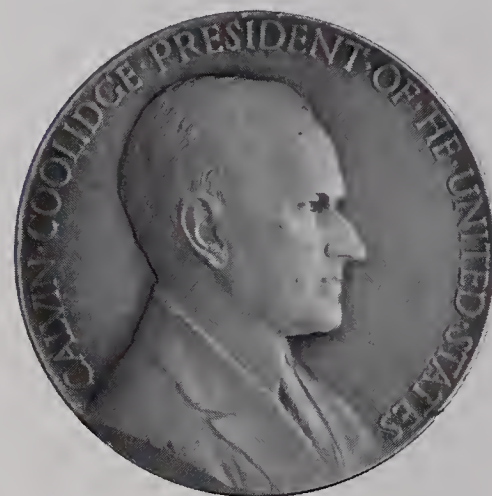


United States: New York. New York Numismatic Club AR Presidential medal, J. Sanford Saltus, 1923, by J.M. Swanson (1908), Medalllic Art Co. (ANS 1985.67.549, bequest of Charles Heaton) 37.1mm.

dents upon the completion of their terms in office (J. Sanford Saltus' medal dates from 1923, immediately following his untimely death in 1922). These medals were designed by John M. Swanson, whose initials JMS appear on them.

From our sister organization the American Numismatic Association (ANA), Assistant Editor Cathy Clark inquired about obtaining images of medals by Paul Manship for an article in the *Numismatist*. Fortunately, our collection holds many dozens of works by this premier artist, including pieces which he himself donated to us to hold for posterity. Also, Erik J. Heikkenen, Registrar at the ANA, was in the process of preparing an exhibit on the US Mint engravers John R. Sinnock, Gilroy Roberts and Adam Pietz and their sketches, designs and art work for various medals—in particular, Assay Medals they designed. He contacted us seeking 1929, 1930, 1932, 1937 and 1940 Assay Commission medals specifically but, unfortunately, the ANS cabinet is lacking in later Assay medals and does not have any of these. We do have, however, Pietz' own personal example of the 1928

medal, struck in gold, which he executed with his US Mint Chief Engraver colleague Sinnock. This was a charming issue, with one of Sinnock's beautiful portraits (here, of President Calvin Coolidge) on the obverse and Pietz' commemoration of the coining of the first US Mint, with its 18th-century vignette, on the reverse.

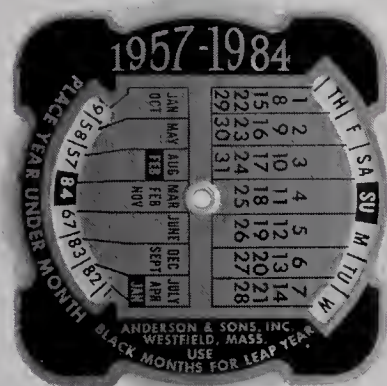


United States. Annual Assay Commission, U.S. Mint, AV Medal, by John Ray Sinnock and Adam Pietz, 1928 (ANS 1953.144.2, gift of Wayte Raymond) 50mm.

Calendar medals cataloguer Jim Sweeney reports that he is coming along well with his work on American calendar medals. He contacted us in connection with working on a listing of the Anderson & Sons issues (of the period 1948-1988). We have several pieces of interest in the cabinet, as well as examples by other makers. Several items that he noted are as follow. One is by John Davey, for James Daley of Philadelphia, "Maker of Fine Segars" (ca. 1850s-'60s?); this is a shell advertising card with a paper label. Two were by



Andersons, a Girl Scouts of America issue and one for Vahan Mozian, Philatelist; both of these two pieces are marked "Anderson & Sons, Inc./ Westfield, Mass." Another was Walter Lampl, for Robert Walters,



United States. Anderson & Sons Steel Calendar medal, Girl Scouts of America 1957-1984. (ANS1965. 13.4, gift of Melvin Fuld) 42mm.

1938-1943, and a last example was a fairly crude aluminum piece from the Panama-Pacific Exposition of 1915, with no maker's name indicated.

Kelly Holbert, the Exhibition Coordinator for the Smith College Museum of Art, contacted us while in the process of writing a label for the "Cornish Celebration Presentation Plaque" (1905-06) made by Augustus Saint-Gaudens, a lovely item from the ANS collection included in the touring exhibition "Augustus Saint-Gaudens: American Sculptor of the Gilded Age," which is being circulated by the Trust for Museum Exhibitions, with Smith as one of its venues. Curiously, there was no information on this piece in the exhibition catalogue so she asked about the event is being commemorated on the date given, June 23, 1905. Saint-Gaudens is known to have executed this work in apprecia-



United States: New Hampshire. Aspet Masque AR plaque, by Augustus Saint-Gaudens, 1905, (ANS 1961. 137.3, purchase) 47 x 81mm.

tion for those who presented the masque (or were, perhaps, there in attendance) on the date stated in celebration of his 20-years residency at his Cornish, NH, home and studio Aspet. They were his beloved friends and family. The design portrays a temple with a fire on an altar, a Cupid with lyre to r., with the legend IN AFFECTIONATE REMEMBRANCE OF THE CELEBRATION OF JUNE XXIII MCMV. The ANS specimen is accompanied by three printed letters, with hand corrections and the artist's signature, to relatives of Saint-Gaudens who attended the masque.

Petra ten-Doesschate Chu, of the Department of Art and Music at Seton Hall University in South Orange, NJ, contacted us concerning a planned exhibition focusing on the imaging of Joan of Arc. Dr. ten-Doesschate Chu is the Academic Director MA Program of

Museum Professions and Managing Editor of Nineteenth-Century Art Worldwide. She sent two of the museology students to work with us in surveying and selecting medals for a display they are organizing at Seton Hall in the fall of 2005. They studied our on-line inventory, and described it as "very impressive! Your holdings of Joan of Arc materials..." Alia Noor-Elsayed and Betsy Malinsky visited the coin room to examine the Joan of Arc collection and select candidates for exhibition and photography.

Our St. Joan series numbers some 260 items, including handsome pieces by important artists such as the plaque by Emile Dropsy illustrated in my previous column and a striking work by outstanding American sculptor Paul Manship. On this large medal, with the simple obverse legend JEANNE D'ARC, Joan is shown



United States. Joan of Arc Commemorative AE medal, by Paul Manship, 1915. (ANS 1920.173.4, gift of Paul Manship) 75 mm.



advancing into battle on horseback r., holding aloft a banner; above her, an angel flies r., holding aloft a sword. On the reverse, with the legend LA VIERGE HEROIQUE



ET MARTYRE MCCCCXXI ("The heroic virgin and martyr, 1431"), Joan appears tied to a stake, being burned alive with flames around her, a hand from the sky offering a wreath to her. The artist personally presented this medal to the society in 1920.

Joan of Arc aficionados will surely also recognize the name of the artist Anna Hyatt Huntington, who sculpted the well-known statue of the Saint in New York City. A volunteer with the Friends of Huntington Beach State Park, Patricia C. Lyons, contacted us regarding her work with this organization formed about two years ago. The project was initially to check for information in connection with the medal which Anna Hyatt, wife of the ANS' great benefactor Archer Milton Huntington, designed for the Hispanic Society of America.

The Park is looking for relevant information or materials. Anna Hyatt Huntington was a prominent American artist, and her medal for the HSA—her husband's protégé institution—is a handsome piece. It was an octagonal 1926 work commemorating the visit of the Hispanic American Press to the Hispanic Society of America, featuring the image of Pegasus with Bellerophon and the inscription LA PRENSA. The ANS has a large uniface cast of this issue.

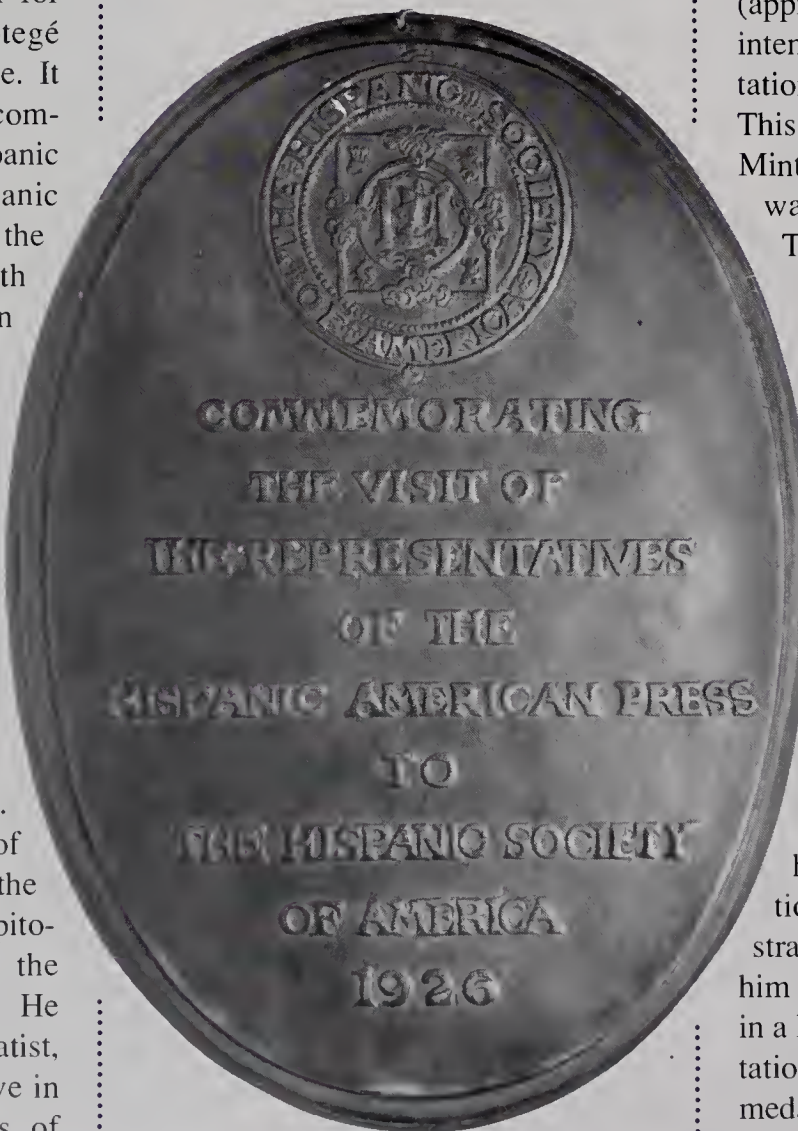
One of the special features of this State Park is *Atalaya*, the winter home of the Huntingtons—a Moorish style structure designed by Archer and built in the early 1930s. The Friends hope to help preserve *Atalaya* and to develop an exhibit there featuring some of the Huntingtons' interests. A. M.'s focus was on the history of Spain, the Iberian peninsula and the Hispanic overseas colonies, as epitomized by his foundation of the Hispanic Society of America. He was, of course, a great numismatist, and our Society is blessed to have in its cabinet his many thousands of



United States: New York City, Hispanic Society of America, AE "La Prensa" plaque, by Anna Hyatt Huntington, 1926 (ANS 1990.54.1, purchase) 140 x 180mm.

Hispanic and related coins and medals on permanent loan from the HSA. This is indeed in some respects the finest Iberian and related collection in of numismatic material in existence. Huntington's Visigothic and Islamic collections, which were largely published in the 1950s by ANS Curator George C. Miles, are possibly the best known, but the ancient Celt-Iberian, Roman and medieval collections are also very impressive. So numismatics is high on the list of interest for the Friends.

The 1962 Seattle World's Fair US Mint Medal in silver was the subject of an inquiry from S. Walden. These were issued in two versions: the smaller (approximately 35mm or 1.5 in.) was sold by the mint; the larger (approximately 64mm or 2.5 in.) was intended to be given in actual presentations in connection with the fair. This Seattle Exposition official US Mint medal "Man in the Space Age" was designed by George Tsutakawa.



## Other Medals and Decorations

The ANS always serves as an important resource for information about many foreign medals. One curious issue concerning which we had an inquiry from Belinda Loosen was the "Attila the Hun" medal. Now this famous barbarian, the quintessential marauding nomad of the steppes, is not known to have had any contemporary connection to medallic sculpture, but a strange group of medals, depicting him as a horned, pointed-eared satyr in a Roman cuirass, recalls his devastation of the Classical World. The medals are believed to date from the



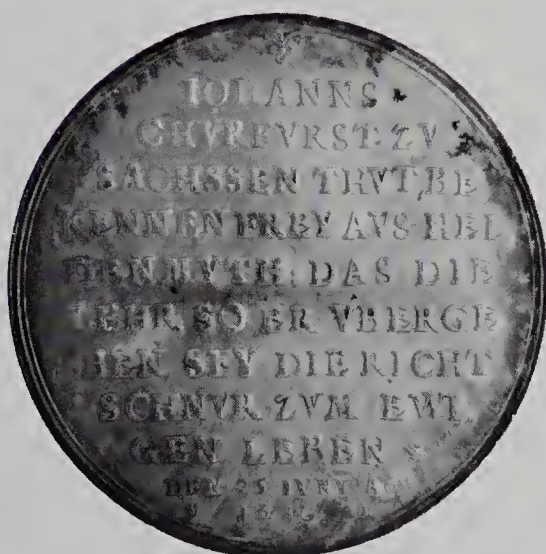
Italian Renaissance onward, more than 1,100 years after the Barbarian King's destruction of Aquileia in 452. Mrs. Loosen's father had acquired an example many years ago in the region of Alsace.



Italy: Aquileia, AR Attila "the Hun" medal, ca. 1600? (ANS 1940.100.2782, bequest of Robert J. Eidlitz and gift of Mrs. Robert J. Eidlitz) 49.2mm.

Hermann Maué, curator of the coin cabinet of the *Germanisches Nationalmuseum Münzkabinett*, in Nürnberg, reported that his institution was able to buy an important collection of the works of the great 17th-century medallic artist Sebastian Dadler. Maué is now working on a catalog of the medals. In consequence, he reviewed the sixteen Dadler medals in our cabinet via our on-line data base, and inquired about an apparent discrepancy in what should have been duplicate issues of John George I of Saxony, the centennial commemoration of the Confession of Augsburg. We showed this issue, seemingly, as having two different legends (was one a hitherto

unnoticed variety?). I went to locate and study these items in the collection. The problem was simply in our faulty cataloging: two medals are essentially identical, ANS 0000.999.37995 being merely a cast copy of the medal exemplified by ANS 0000.999.37993 (Tentzel.46.IV). The actual spelling reads AETERNUM on the obverse and IOHANNES on the reverse on both pieces, but before Dr. Maué called this to my attention, and I was able to correct it, our entry for the



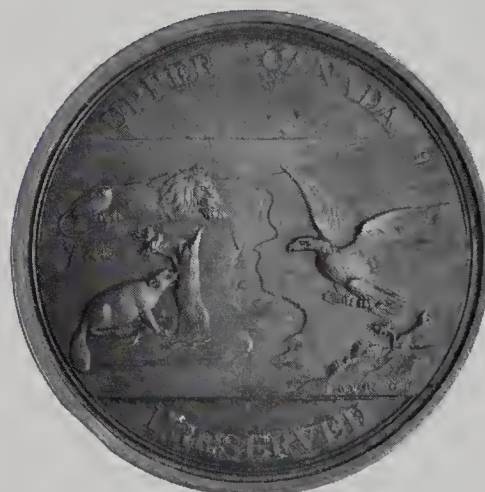
Germany: Saxony, Albertine line, Johan Georg I, AR portrait medal by Sebastian Dadler, 1630 (ANS 0000.999.37993, gift of Daniel Parish Jr.) 57mm.

former showed "ETERNVM" on the obverse and "IOHANNES" on the reverse. This observation underscores the on-going nature of our attempts to upgrade and correct the data base catalog, a monumental task.

Betty Wainwright sent images for identification of what appeared to be



Russia. Catherine II "the Great," AR Coronation medal, St. Petersburg mint, 1762. (ANS 0000.999.53485) 52mm.



Canada. Upper Canada Preserved, AE commemorative medal, 1814. (ANS 1967.225.697, gift of the Wadsworth Atheneum, J. Coolidge Hills Collection) 50mm.



a copy of a coronation medal of the empress Catherine II "The Great" of Russia (1762-1796), dating from 1762. Original medals of the St. Petersburg mint commemorating this event are not uncommon. They were evidently signed by several different artists who used each others' designs. The primary reference listing for this series (in Russian, by Smirnov) is S.246a. An attractive silver example in the ANS collection is of a slightly smaller size.

Marvin Finnley inquired about the rare "Upper Canada Preserved" medal, originally struck in 1815 to celebrate the defense of Canada against the American invasion during the War of 1812. Since records indicate that this production was destroyed without having been issued, surviving specimens are presumably later restrikes.

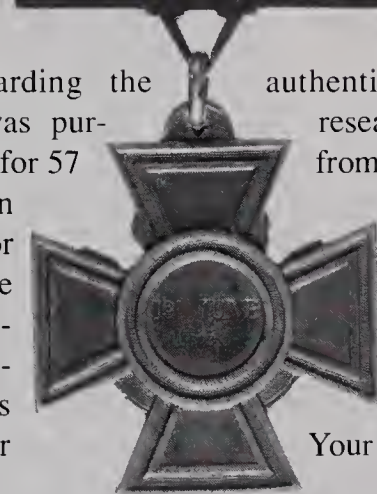
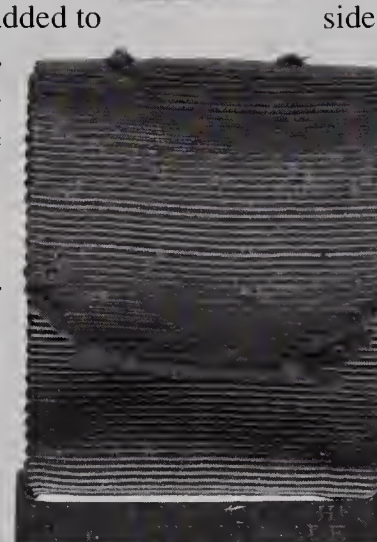
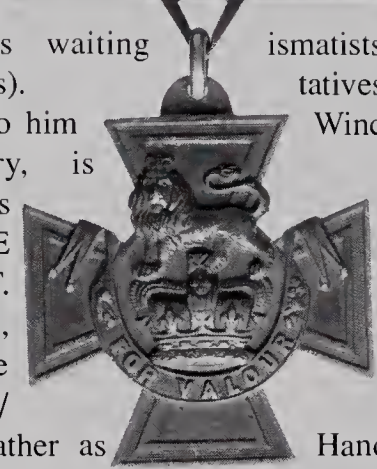
The Victoria Cross is the foremost British military decoration for personal heroism, typically demonstrated in saving the life of another at risk of one's own life (a considerable number have been, consequently and not surprisingly, awarded posthumously). In all but two cases, the VC has been awarded under combat situations. One of our recent inquiries, from Australian Peter Quinlivian, concerned a renowned example in the Society's marvelous international collection of orders and decorations. This piece was awarded in 1867 to Timothy O'Hea "for conspicuous courage under circumstances of great danger." It is one of only two VCs ever given for action outside of wartime, and the only one ever granted for action taking place in Canada. Dated June 19, 1866, our example is currently attributed as an old replacement copy.

The young Irishman Private O'Hea, of the Rifle Brigade, 1st Battalion (Prince Consort's Own), was accompanying a shipment of ammunition in Quebec, during the immediate aftermath of the abortive invasion of Canada by Irish-Americans of the Fenian Brotherhood, when a fire broke out in the railway car carrying the explosives. He seized keys from a

bewildered sergeant as the other soldiers ran for cover, and rushed to the car where he single-handedly hurled out burning munitions-box boards and proceeded to put out the fire, thus avoiding a major explosion (which would no doubt have taken the lives, among others, of some hundreds of German immigrants waiting locked in adjacent boxcars).

The medal, presented to him the following January, is inscribed on the back of its suspension bar PRIVATE TIMOTHY O'HEA/ 1ST. BN. RIFLE BRIGADE, and on the back of the cross itself, 19TH JUNE/ 1866. The date looks rather as though it may have been added to the central circle after this was ground down somewhat. Like all VCs, the decoration is in the form of a double-outlined Maltese cross, in the center of the obverse of which is a crowned lion passant l., head facing, over a crown; below is a ribbon on which are the words FOR VALOUR.

We have documentation which adds some additional information regarding the specimen. Our medal was purchased at auction in 1900 for 57 pounds by Spink's on behalf of ANS benefactor J. Sanford Saltus; it came to the ANS with his extensive collection of decorations. In our records, it is noted that in 1950 another medal named to O'Hea surfaced in Sydney, Australia. This piece came from a relative of a Major Crummer, to whom it is said that O'Hea was known to have given his medal before he set off into the Australian



British Empire. Victoria Cross, Military Decoration, June 19, 1866, named to Pvt. Timothy O'Hea. (ANS 0000.999.55053, gift of J. Sanford Saltus) height 41.2mm (to fold of ribbon, 100 mm.

Bush in 1874 to look for a long-lost German explorer, never to return alive. This same medal was sent to Timothy O'Hea's home regiment, the Winchester Rifle Brigade, in Winchester, England.

An inquest was held in 1953 at the offices of Spink & Sons, Numismatists, which included representatives of the War Office, the Winchester Rifle Brigade and the Military History Society, and evidently a representative of the manufacturer, Hancocks & Co. They compared our medal with the Sydney piece, and although the Hancocks representative considered ours the better cross and probably genuine, the inquest decided on the basis of the engraving and provenance that the Australian piece was the one personally given to O'Hea. Perhaps it is; perhaps not... The Australian specimen can be seen today at the Royal Green Jackets Museum in Winchester.

Ranging from detection of forgeries and authentication to sociological research and military history, from archaeology and linguistics to celebrations and saints, our numismatic collections and activities provide a tremendous resource for understanding the human condition.

Your support of the Society as a member and donor makes all of this possible. We thank you. Please continue helping us to serve you, and let us know what interests you. **ANSM**



# Roman Provincial Coins and Imperial Chronology from Elagabalus to Valerian

BY SEBASTIAN HEATH

**W**hile dates are commonplace, and even expected, on modern coins, relatively few cities and states of the Ancient Mediterranean world marked their coins with the year they were issued. And of course, when ancient authorities did use dates, these were based on their own systems of annual reckoning, not on the Christian era in widespread use today. But dates are welcome when they do appear on ancient coins, and this article will look at a few examples of dated coins struck for the subject cities, or in one case a province, of the Roman Empire during the third century AD. In each case, the date provides an extra piece of chronological information that helps establish a fuller historical context for these coins. There is no doubt that history and numismatics have always been complementary disciplines, this article explores just how close that relationship can be.

## Caesarea ad Libanum

Our first example (fig. 1) was struck for the city of Caesarea ad Libanum in Phoenecia during the reign of the emperor Elagabalus but in the name of his adopted son Severus Alexander, who was born in the city in 208. Neither Elagabalus nor Severus Alexander, both members of the family of Septimius Severus' Syrian wife Julia Domna, has been judged particularly kindly by modern historians. Elagabalus, whose official name was Marcus Aurelius Antoninus, is well-known as the



Fig. 1: Phoenecia: Caesarea ad Libanum, Severus Alexander, AE, AD 221-222. Rougier 738var. (ANS 2002.21.8, anonymous gift) 24mm.

emperor who tried to introduce the worship of the stone Elagabal into Rome, just one example of his extreme behavior. Alexander Severus' reign is often faulted for failing to confront the looming military threats that would grab the attention of subsequent emperors over the course of the third century.

The obverse of the ANS specimen is barely legible, but Alexander's name can be made out on close inspection, and the portrait type matches better preserved examples. The reverse type is a temple façade from which two flanking stairways descend on the left and right. A river-god swims between the stairs, and within the temple a male figure is crowned by a goddess standing to his left. This is one of the standard types of the city, and while the identities of the figures in the temple are not certain, it may be that statues of the goddess Astarte and Alexander the Great are depicted in this composition.

Below this scene is a date consisting of the Greek letters "Gamma-Lambda-Phi." These represent a number in the Greek system and are equivalent to our number 533. A brief explanation of how the ancient

Greeks wrote out numbers is available on-line at [http://en.wikipedia.org/wiki/Greek\\_numerals](http://en.wikipedia.org/wiki/Greek_numerals). Readers who own a copy of David Sear's *Greek Imperial Coins and Their Values* will find a good introduction to the topic in that work as well. For the coin under discussion, what matters is that 533 is a year in the Seleucid era, which was initiated by Seleucus I in 312 BC, after he took control of the eastern parts of Alexander the Great's empire. Although details of ancient calendars are often obscure, it is generally thought that, under the Roman Empire, Seleucid Era years began in the fall, perhaps during our month of October. Accordingly, a coin showing the Greek numeral for 533 would have been struck between the autumn of AD 221 and the autumn of AD 222. This range is interesting when compared to the date of Alexander Severus' elevation from Caesar under Elagabalus to Augustus in his own right.

By late 221, Elagabalus' eccentricities were becoming unbearable to his subjects. The historians Cassius Dio and Herodian, along with the anonymous author of the *Historia Augusta*, report many salacious details of his time in Rome, and it seems that Elagabalus' marriage to the vestal virgin Aquilia Severa was particularly offensive to the Roman public. Worse than this civilian displeasure, in 221 legions began to revolt, and, in the aftermath of this threat to his power, Elagabalus was forced to adopt his cousin Alexianus, who was given the name Alexander, and



appoint him Caesar. Loyalty was shifting so that when he plotted to have Alexander assassinated, Elagabalus was instead himself killed on March 12, 222, along with his mother Julia Soaemias. Their bodies were then thrown into the river Tiber. Just a few days later, on March 22, Severus Alexander was elevated to the imperial office by acclamation of the Senate.

This turn of events helps shorten the timeframe during which a coin struck in the name of the Caesar Alexander and dated to Seleucid year 533 was likely to have been produced. Using the framework established above, strict logic would say that the earliest this example went on the anvil was late October of 221. The latest possible date is March 22, 222, only six months after the beginning of the Seleucid year.

There are many qualifications that can weaken this straightforward logic. Elagabalus was killed in Rome, and our coin was struck in Phoenecia, some 1200 miles to the east. The mint would not have heard this news right away, leaving an opportunity for a coin to be minted in the name of the Caesar Alexander after he had already become Augustus. It is also not impossible that the coin was struck before the year 533 had actually begun. Despite these uncertainties, which come with the territory when studying the ancient Mediterranean, the opportunity to narrow down the likely period in which this coin was struck is a welcome one.

## Diva Paulina

The Emperor Maximinus Thrax ruled from AD 235 to 238, and the limited record of his reign suggests that he was not well-liked by the senatorial elites, who looked down on his military career and Balkan origins. Little is known of his career prior to his becoming emperor, though the fourth century historian Ammianus Marcellinus does indicate that he was married (14.1.8). Our second example of a dated coin (fig. 2) helps answer the question “who was the emperor Maximinus Thrax’s



Fig. 2: Cilicia: Anazarbus, Diva Paulina. AE, AD 236. Ziegler 651. (ANS 1973.191.110, purchase) 26mm.

wife?”

The city of Anazarbus in Cilicia, now part of southeastern Turkey, struck this coin in the name of “Thea Paulina,” the Greek equivalent of the Latin “Diva Paulina,” and dated it to the year “Delta-Nu-Sigma,” or 254, of that city’s era. This is not a Seleucid era date, and, in fact, Anazarbus began its civic era from the year of Augustus’ refounding of the city in 19 BC. The correspondence between civic years and imperial reigns can be seen in Anazarbus year 235, when the city struck coins for the short-lived emperor Macrinus. He ruled from April 217 to June 218. The end of Anazarbus year 235, which stretched from our year 216 into 217, would therefore have overlapped with the early part of Macrinus’ reign. Returning to the coin of Diva Paulina, year 254 in the civic era of Anazarbus equals 235/236 in our modern calendar. While that could possibly overlap with the reign of Severus Alexander, there were no known female members of his family who went by that name.

“Diva Paulina” is, furthermore, the contracted form of a full name that appears on an inscription from Italy as “divae Caeciliae Paulinae pia augustae” (ILS 492), which can be translated as “to the divine Caecilia Paulina pious Augusta.” It indicates that there was an imperial wife named Paulina. Additionally, the coin of Anazarbus struck in this woman’s name in AD 235/36 is compelling evidence that she was the wife of Maximinus. That in both instances Paulina is called divine means that she was dead when the coin and inscription were produced. Later Christian authors held that

Maximinus was responsible for the death of his wife, but that accusation is unproven. It is more likely that the coin and inscription were part of an effort to promote Maximinus’ dynastic ambitions, which are also seen in the appointment of his son, Maximus, as Caesar. That Anazarbus struck a coin for the Maximinus’ deceased wife shows that the cities of the Roman Empire were often willing to repeat whatever propaganda the current emperor and his officials were promoting at the time.

## Aemilian Aemilianus and Balkan Eras

Our first two examples of dated coins have shown the utility of closely correlating civic calendars and historical context to look at single coins from single cities. Our third example addresses the dates of the Roman Emperor Aemilian, whose chronology was unclear until Martin Jessop Price, late Keeper of Greek Coins at the British Museum, brought convincing numismatic evidence to bear on the problem. The next paragraphs of this article lean heavily on the



Fig. 3: Moesia Superior: Viminacium, Gordian III, AE, AD 239, AMNG 78. (ANS 1944.100.15180, bequest of Edward T. Newell) 20mm.

chronological framework that Price established in a 1973 article in the *Numismatic Chronicle*.

The family origins of Aemilian Aemilianus are obscure, though it is likely that he and his wife, C. Cornelia Supera, were natives of Rome’s African provinces. He pursued a successful military career that found him in command of Roman legions in the province of Moesia, along the Danube river, in the early 250’s, when Trebonianus Gallus held the imperial office. During this time,



Aemilian earned the loyalty of his troops by leading them against Gothic marauders. Following this military success, his troops proclaimed Aemilian emperor, and the next step was to lead his army into Italy where he defeated the legions of Trebonianus Gallus and his son Volusian. The Senate at Rome then recognized Aemilian as legitimate emperor, but he soon had to deal with a rebellion himself when Valerian, who had been put in command of the Gallic legions by Trebonianus Gallus, marched into Italy intent on seizing the purple for himself. Valerian was quickly successful when the prospect of fighting his superior legions caused Aemilian's



Fig. 4: Moesia Superior: Viminacium, Trebonianus Gallus, AD 253, AMNG 168. (ANS 1944.100.15221, bequest of Edward T. Newell) 25mm.

troops to desert, kill their commander, and recognize Valerian as emperor.

When, and over what length of time, did this series of events take place? The standard historical sources are somewhat vague, but do help establish greater precision when combined with numismatic evidence. Looking first at two Balkan mints shows that Aemilian's hold on the imperial office was brief in the extreme. One of these, Viminacium in Moesia, first began issuing coins with Latin legends when it was refounded as a colony in AD 239, during the reign of Gordian III (d. 244). These coins bear dates according to a civic era in which year 1 equals AD 239 (fig. 3). Year 14 at Viminacium was a busy one for the city's mint in that it struck coins for four imperial individuals. The coins shown in figures 4 and 5 have obverse portraits of Trebonianus

Gallus and Aemilian. One can see from their reverses that these coins were both dated to year 14, as shown by the 'AN XIV' in the exurgue. Although the ANS does not have an example, there are also coins of Aemilian's successor Valerian struck in this year. The fourth person for whom year 14 coins were struck at Viminacium was Trebonianus' son Volusian. These clearly dated coins mean that Aemilian's time as emperor fell entirely within civic year 14 at Viminacium.



Fig. 5: Moesia Superior: Viminacium, Aemilian Aemilianus, AD 253, AMNG 179v. (ANS 1944.100.15224, bequest of Edward T. Newell) 24mm.

The dated coins issued for Roman province of Dacia, which bear the reverse legend "PROVINCIA DACIA," tell a similar story. This series was initiated under Philip the Arab (d. 249) after his re-assertion of Roman control of the territory north of the Danube, a process that was complete by 248. For this mint, the specific location of which is not certain, Aemilian's time in office fell into its civic years VII and VIII. An interesting point to make is that, while Viminacium's civic year entirely encompassed Aemilian's reign, for the provincial era of Dacia, the change between years occurred during his reign.

We can narrow down the beginning of Provincia Dacia's year by considering a feature of the way Alexandria, the principle city of Roman Egypt, dated its coins. The Alexandrian fiscal year began in what we would call late August. Coins were dated by the regnal years of the current emperor as calculated according to the Alexandrian fiscal year. This means that if an emperor was elevated in July, coins struck after the next

August would bear the Greek letter "Beta," equal to the number two. The reason for this is that the coin was struck during the second Alexandrian fiscal year during which that emperor served.

This seems to have been what happened in the case of Aemilian. There are no known Alexandrian coins of Aemilian struck in year "Alpha," or one. There are Alexandrian coins struck for Aemilian in year "Beta," or two (fig. 6). This helps prove that Aemilian was in power in August of 253 when the Alexandrian fiscal year changed over. When one adds to this puzzle the observation by the ancient historian Aurelius Victor (31.2) that Aemilian died only four months into his reign, one gains increasing confidence that his time in power was short and took place late in the year. To complete this logical circle, we can further suggest that the provincial year of Provincia Dacia also changed over in late summer or fall.



Fig. 6: Egypt: Alexandria, Aemilian Aemilianus, AD 253, Dattari 5141. (ANS 1944.100.6720 7, bequest of Edward T. Newell) 21mm.

## Conclusion

Discussions of ancient chronology can be both lengthy and detailed. This is particularly true of the Roman Empire in the third century. So as to keep this article from becoming too long, I have not traced every thread of possible logic, and it may seem that some of the arguments here are circular. That is, in part, also a consequence of the relative scarcity of hard information for the events being examined. Readers who do want to pursue these matters further are encouraged to read Prices' 1973 *Numismatic Chronicle* article. M. Peachin's 1990 work *Roman Imperial Titulature and Chronology, AD 235-284* will also interest anyone wanting to learn more about how the details of Roman history at this time are established. **ANSM**





**S**ince my update in the last issue of the *ANS Magazine*, I have continued work on a variety of interesting projects. There is one in particular, however, that caught my fancy, so I thought I would share it with you.

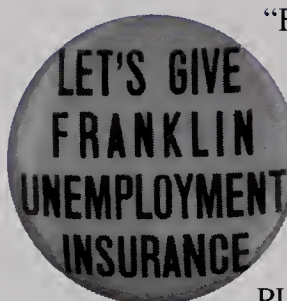
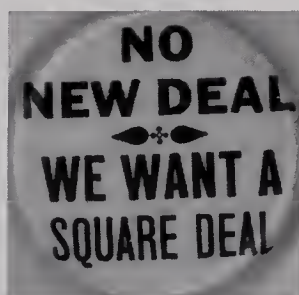
Even though they are not, strictly speaking, numismatic, the ANS has a large collection of political campaign buttons dating from the late nineteenth century to the present. Many of these have never been properly catalogued, so I was asked to undertake the task. Collections Manager Elena Stolyarik took me into the vault, and pulled out a large tray overflowing with about 500 unattributed buttons, pins, and other items relating to the 1940 presidential campaign of Republican candidate Wendell Willkie against incumbent Democratic President Franklin Delano Roosevelt. An interesting challenge!

My next stop was the ANS Library, where Librarian Frank Campbell quickly retrieved a variety of books on the subject, including the standard catalogues by Ted Hake, which proved very useful. In the references, the buttons were organized by size (there were four basic sizes), and then alphabetically by the legend on the button. By the end of the first day, I had the group (which had now expanded to six trays) in reasonable order, and I had found most of the buttons in Hake.

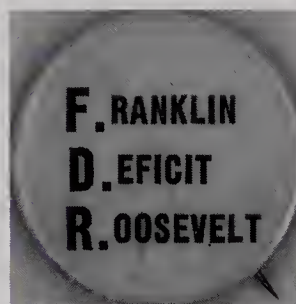
The next day, I went to the vault again, only to discover a second tray with yet another 500 Willkie items. So much for my previous neat lines of buttons. Fortunately, our 2005 Schwartz Fellow, Lauren Jacobi, was available to help me, and between us we managed to get most of the items reasonably well-organized.

As I worked with the material, I became fascinated by the slogans on the buttons. The 1940 Campaign was a bit before my time, so I knew very little about the issues involved, but before long I could see patterns emerging. And, by the time I was done, I felt a tangible connection to that time 65 years ago, and the strong feelings of the participants, all evoked by these little bits of metal which connected us.

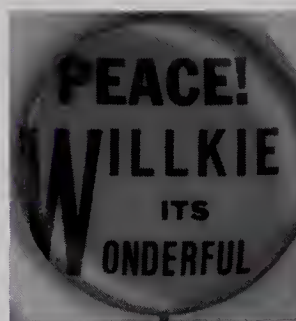
One major theme related to F.D.R.'s economic and social policies over his previous two terms (1933-1940), and in particular "The New Deal." For example: "NEW DEAL A MIS-DEAL" (Hake 2178); "NO NEW DEAL. WE WANT A SQUARE DEAL:" (H. 2189); and



"FLASH! YOU CAN'T HAVE ROOSEVELT AND PROSPERITY TOO" (H. 2146). Employment vs. public relief was another sub-theme: "JOBS, NOT RELIEF WITH WILLKIE" (H. 2166); "NEW DEAL CONSOLATION: 9,000,000 UNEMPLOYED" (H. 93); "WITH WILLKIE WE DON'T NEED RELIEF" (H. 2233); "ROOSEVELT AND RELIEF, WILLKIE AND WORK" (H. 2202), and "LET'S GIVE FRANKLIN UNEMPLOYMENT INSURANCE" (H. 2168). The W.P.A. came in for criticism as the "WORST PUBLIC ADMINISTRATION" (H. 2235). And Roosevelt's deficit spending was a major target, as his initials were reinterpreted as "FRANKLIN DEFICIT ROOSEVELT" (H. 2137); and "FINANCIAL DEBAUCHERY RUN-RIOT" (H. 126). And then we have "60 BILLION BUCKS. WHEE" (H. 2093). Many of these slogans are rather ironic, since Willkie actually supported many of Roosevelt's New Deal policies, and was, in fact, a Democrat himself until 1939.



Another major issue at the time was, of course, the war. France had already fallen to the Nazis in early 1940, but the United States remained neutral. Here again, the candidates' respective positions on the issue were somewhat ambiguous. Initially, Willkie criticized Roosevelt for the lack of military preparedness. But, when Roosevelt



responded by increasing military contracts and instituting a draft, Willkie changed tactics and started accusing Roosevelt of war-mongering. This engendered: "PEACE! WILLKIE. IT'S WONDERFUL" (H. 2198); and "WALLACE AND ROOSEVELT" (H. 95. Wallace was Roosevelt's running mate, and the three initials spelled WAR).

It is interesting that neither of these major issues (the economy nor the war) was the primary focus of the Willkie campaign. Instead, it was Roosevelt's unprecedented bid for a third term that sparked the most criticism, at least as measured by the buttons. George Washington had set the precedent of a two term limit, and his lead had



been followed up to this point. Among the many critical slogans are: "LINCOLN DIDN'T, WASHINGTON WOULDN'T, ROOSEVELT SHOULDN'T" (H.2171); "NO THIRD TERM" (H. 2190); "DON'T BE A THIRD TERMITE" (H. 2128. The sloganeers could-

n't resist a pun: good, bad, or indifferent); "NO THIRD TERMITES" (H. 2187); "8 YEARS IS ENOUGH" (H. 2133); "I'M BEHIND THE EIGHT BALL" (H. 75); "THIRD TERM GRAB? IT CAN'T HAPPEN HERE" (H. 2217); "THIRD TERM TABOO. 23 SKIDOO" (H. 2218); "TWO GOOD TERMS DESERVE A REST" (H.2200); and "1ST TERM GOOD. 2ND TERM GOOD ENOUGH. 3RD TERM GOOD FOR NOTHING" (H. 2139).

Then, there are a number of amusing references to potential erectile dysfunction: "NO MAN IS GOOD THREE TIMES" (H. 86); "TWO TIMES IS ENOUGH FOR ANY MAN" (H. 91); and "CONFUCIUS SAY. . . MAN WHO STAND UP TWICE, NO GOOD THIRD TIME" (H. 90).

There are even a few prescient allusions to a possible fourth term: "NO FOURTH TERM" (H. 2181); "NO FOURTH TERM EITHER" (H. 98); and "HE WILL BE HARDER TO BEAT THE FOURTH TIME THAN THE THIRD. DO YOUR DUTY NOW". And several buttons equate a third term with the Nazi Third Reich, and the Communist Third International: "NO THIRD INTERNATIONAL, THIRD REICH, THIRD TERM" (H. 96); "THIRD INTERNATIONAL. THIRD REICH., THIRD TERM???" (H. 2216); and "RUSSIA, 3RD INTERNATIONAL. GERMANY, 3RD REICH. U.S.A., 3RD TERM???" (H. 2210).

A related theme portrays Roosevelt as a regal figure, attempting to establish a dynasty: "NO CROWN FOR FRANKLIN" (H. 2179); "NO FRANKLIN THE FIRST" (H. 2182); "NO ROYAL FAMILY" (H. 2186); "NO ROOSEVELT DYNASTY" (H. 2083); "MY FRIENDS, BUT NOT MY SUBJECTS" (H. 2176); "WE WANT ROOSEVELT TO ABDICATE" (H. 2224); "WILLKIE. LOYAL NOT ROYAL" (H. 2230); "DE-

THRONEMENT DAY, NOV 5TH" (H. 2123); and "VOTE FOR WILLKIE IF YOU WANT TO VOTE AGAIN" (H. Unlisted). Some saw Roosevelt as a dictator rather than a king: "DICTATOR? NOT FOR US" (H. 2125); "CAUTION. WE NEED WILLKIE, NOT DICTATORSHIP" (H. 82);

"NO DICTATOR LATER!" (H. 2180); "DICTATORS DON'T DEBATE" (H. 2124); and "NAPOLEON MET HIS WATERLOO, FRANK. YOU WILL TOO" (H. 103).

Apparently, at some point Roosevelt injudiciously referred to himself as an "indispensable man". This provided fodder for several Willkie buttons: "THERE IS NO INDISPENSABLE MAN" (H. 2215); and "ADAM WAS THE ONLY INDISPENSABLE MAN" (H. Unlisted).

Roosevelt's family also came under fire, especially his wife Eleanor: "WE DON'T WANT ELEANOR EITHER"(H. 2223); "ELEANOR START PACKING. THE WILLKIES ARE COMING" (H. 2135); "ELEANOR? NO SOAP!" (H. 2134); and "RATHER AN HOUR WITH EDITH THAN 'A DAY' WITH ELEANOR" (H. 2200, Edith was Willkie's wife; Eleanor wrote a newspaper column called "A day with Eleanor."). And then there is an enigmatic button with the legend: "ROOSEVELT IS BUYING AQUACADE TO KEEP ELEANOR HO(L)ME" (H. 105). I did some research,

and discovered that Aquacade was Billy Rose's attraction at the 1939 New York World's Fair, starring Buster Crabbe, Johnny Weissmuller, and Eleanor Holm. So I concluded that Eleanor Roosevelt must have enjoyed the Aquacade, and that the button was an indirect criticism of her active involvement in the Washington political scene, rather than spending time at Hyde Park. But that did not explain the small "L" inserted into the word "HOME". So I did a bit of research on Eleanor Holm. I discovered that she was a talented swimmer who had competed in the 1928 Olympics at the age of 15, and then won a gold medal in the 100-meter backstroke at the 1932 Olympics. She then married band leader Art Jarrett, and became a singer in his band. She made the team for the 1936 Berlin Olympics, but on the ship over, she insisted on partying with the celebrities in 1st Class, rather than following team rules. As a result, Avery Brundage disqualified her from competing. She had her revenge, however, spending the Olympics as a correspondent, and attending parties with

Goebbels, Goring, and Hitler, all of whom she found charming. Upon returning, she had a short career as a Hollywood actress, and then joined Rose (who she later married) in Aquacade. In 1939 she would have been 26, and it occurred to me that,

LINCOLN  
DIDN'T  
WASHINGTON  
WOULDN'T  
ROOSEVELT  
SHOULDN'T

NO  
THIRD  
TERMITES

Confucius Say..  
MAN WHO  
STAND UP  
TWICE,  
NO GOOD  
THIRD TIME

Russia,  
3rd International  
Germany, 3rd Reich  
U.S.A., 3rd  
Term ???

VOTE  
FOR  
WILLKIE  
IF YOU WANT TO  
VOTE AGAIN

THERE IS  
NO  
INDISPENSABLE  
MAN

WE  
DON'T WANT  
ELEANOR  
EITHER

RATHER  
AN HOUR  
WITH EDITH THAN  
'A DAY' WITH  
ELEANOR

Roosevelt  
is buying the  
Aquacade to keep  
ELEANOR  
HO-LME

PAPA:-  
I WANT TO BE  
A CAPTAIN  
TOO



preferable outcome. Polarization between the Flemings and Walloons continued in the 1950s through the crisis in the monarchy and a heated debate in the government concerning education in public schools.

An essential component in the growing separation between Flanders and Wallonia was a dramatic shift in Belgium's economic center-of-gravity. The industrial areas of the Sambre-Meuse Valley suffered from a decaying infrastructure, rapid depletion of key natural resources, and a growing inability to attract substantial new investment because of the high cost of labor. Flanders, with its excellent and unharmed port at Antwerp, began to catch up with the traditionally more prosperous south and eventually overtook Wallonia's historical economic dominance. To many, the construction of the Sidmar Steel plant outside Ghent in 1962 was allegorical for Flanders' rise and Wallonia's decline.

Contributing to widening gap between Wallonia and Flanders was the maturation of a Flemish political class that had been educated entirely in Dutch. Free from the collaborationist connotations of their predecessors and with confidence boosted by economic success, these young Flemings formed the nationalist Volksunie party in 1954. Seeing Wallonia as an economic burden, they unanimously demanded a permanent regional separation along language lines. The Walloon regional movement formed parallel to the Flemish movement as a response to the rise of the new Flemish political class and what they saw as the antagonizing and humiliating behavior of the Flemish politicians announcing the advent of a "new Flanders."

### Linguistic Frontier

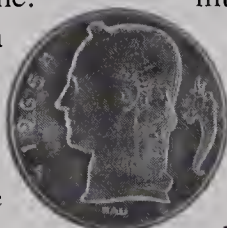
The first major language laws of the post-WWII era were passed in 1962. These laws, in conjunction with the language laws of August 3, 1963, divided Belgium into four language zones: the Dutch region, the French region, the German region, and a bilingual region for Brussels. The creation of a formal "linguistic frontier" started a domino effect that irrevocably separated Wallonia and Flanders. Even before the language laws in 1960, the single state broadcasting authority had split into Dutch and French branches. The Ministry of Culture was divided similarly in 1966 and in 1968 all the major political parties in Belgium were divided into French and Dutch speaking components. A planned expansion of the mostly French speaking Catholic University of Leuven into Flemish Brabant sparked massive protests and ultimately resulted in the French part of the university moving to a new campus in

Wallonia while the Flemish part stayed. After this precedent, the Flemings demanded a full-fledged Dutch institution in Brussels to counter the French Université Libre de Bruxelles and in 1969 the Vrije Universiteit Brussel was founded. The events of the 1960's proved to defenders of the central, unitary Belgian state that constitutional reform was unavoidable. Constitutional reform in 1970 essentially ended the Belgian unitary state and laid the foundations for a federal government. Three "regions" were created, Brussels, Wallonia, and Flanders, and three cultural "communities" were defined as well: French, Dutch, and German. The vague relationship between these "regions" and "communities" was updated and clarified in the constitutional reforms of 1980 that granted substantial cultural and financially autonomy to each of the regions and communities. This autonomy was extended to the German community in 1983.

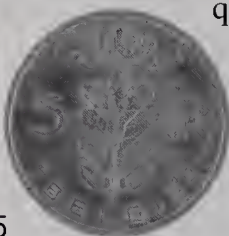
Further solidification of the sub-national levels of government in Belgium came about in 1988 as a direct result of a small town on the country's fringes. The rural French-speaking hamlet of Les Fourons was in 1962 caught on the wrong side of the language frontier and was forcibly incorporated into the Dutch speaking region. Renamed Voeren, the town continued to be a symbol of the need to reform the 1962 language laws. In 1982 the people

of Voeren elected Jose Happart mayor. Happart, a Walloon nationalist, refused to speak or demonstrate that he knew Dutch, flagrantly violating the 1962 law stipulating that the public proceedings must occur in the language of the region. The issue turned sleepy Voeren into a national media-circus, with

Happart being praised as a Robin Hood in Wallonia and denounced as a "terrorist" in Flanders. He has subsequently been elected a member of the European Parliament. The government's failure to solve the Voeren issue led to its resignation in 1987 and further federal reform in 1988. The 1988 reform left national defense, foreign affairs, agriculture, justice, and monetary issues in the hands of a central state government while passing authority over control of the economy, education, transport and the environment to the regions. Further reforms between 1992 and 1994 solidified the Federal State as well as the Lambertmont Agreement of 2000.



For much of its history, Belgium has struck two versions of every coin, identical in all respects except for language. 5 Francs 1965 French legend (ANS 1965.219.4).



5 Francs, 1965 Dutch legend (ANS 1970.156.433).



## One Nation, Two Coinages

The influence of linguistic difficulties in Belgium is immediately noticeable on the nation's numismatics. The first Belgian coins at the time of independence were inscribed entirely in French reflecting that language's dominant position over all aspects of the state at that time. Coins with Dutch (or "Flemish") legends were struck beginning in 1882 and since that date there have been two versions of almost every Belgian coin minted, one in French and one in Dutch. The two coins are minted in approximately equal amounts and are completely interchangeable. They circulate side by side and differ only in the language of inscriptions.

In the 1930s the government attempted to create a unified coinage with the Dutch "Belgie" and the French "Belgique" side by side. The king was identified as Leopold III, the same in both languages. This solution never worked because on each coin either "Belgie" or "Belgique" must come first and neither side could acquiesce to being second billed. In exasperation the government minted two versions of these coins as well, one version with "Belgie-Belgique," the other with "Belgique-Belgie."

In 1960, one of the last years of relative unity, Belgium minted a coin commemorating the marriage of King Baudouin. Following the example of Switzerland, a nation that solves the monetary problems associated



Attempting to save resources, Belgium experimented in the 1930s with coins that included both the Dutch and French name for the country on the same coin. 5 Francs (ANS 1939 1982.46.27).

with being a multi-lingual society by using Latin as a neutral language, the coin was inscribed completely in Latin. Belgium is identified as "Belgica" and even the royal name Baudouin is Latinized to "Baldvinus." Apparently this didn't work either because the Latin solution was never extended to any other coins. In 1987, at the height of language hyper-sensitivity, Belgium started to add German legends to commemorative coins although only 0.7 percent of Belgians claimed German as their first language. A 1990 coin commemorating the 60th birthday of King Albert II was minted in three different versions, French, Dutch, and German.

Taking a cue from Switzerland, another multi-lingual European nation, Belgium toyed with using Latin on its coins as a neutral language. It must be inferred that this too proved unpopular, considering that only one coin was minted with Latin.

50 Francs, 1960 Wedding of King Baudouin and Princess Fabiola of Spain (ANS 1961.97.1).

Belgium's official motto is "La Union fait la Force" or "Strength in Unity," yet the political situation of the past

fifty years has proven to be reflective of anything other than feelings of solidarity. Belgium's troubled relationship with its monarch and the ongoing schism its language groups is reflected in the nation's coinage from the end of World War II until the introduction of the Euro. **ANSM**

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given F.D.R.'s known marital indiscretions, the button might be a sly allusion to an actual or alleged affair between Holm and the President. Holm died in 2004 at age 91.

Roosevelt's eldest son James (1907-1991) served as a secretary to F.D.R. in 1937-38, and was awarded a Captain's commission in the Marine Corps in 1940. This sparked a number of protests: "I WANNA BE A CAPTAIN TOO" (H. 2158), "PAPA: I WANNA BE A CAPTAIN TOO" (H. 2195); and "MY SON IS NOT A CAPTAIN" (H. Unlisted). There were also concerns that James would eventually succeed his father: "NO CROWN PRINCE JIMMY" (H. 2078); "PAPA: I DON'T WANT TO RESIGN" (H. 2087); and "PAPA: THEY WON'T LET ME RESIGN" (H. 2197).

Even Roosevelt's "black sheep" son Elliott (1910-1990) was not spared. Apparently, he was given a government job, which provoked: "ELLIOTT. 316.00 A MONTH, ME TOO" (H. Unlisted). And Roosevelt's family home at Hyde Park was also a target: "DR. JECKYLL OF HYDE PARK" (H. 2129); and "'ROOSEVELT' HIDE AT HYDE !" (H. 2206).

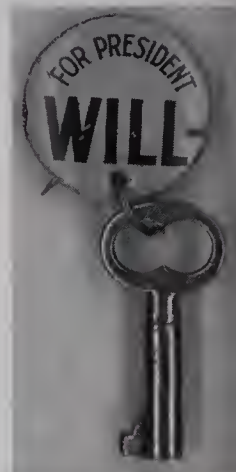
On a lighter note, there were a number of baseball allusions: "FORCE FRANKLIN OUT AT THIRD" (H. 2147); "OUT! STEALING THIRD" (H. 2194); "STRIKE



THREE. F.D. YOU'RE OUT" (H. 109); and "WENDELL PITCHING. FRANKLIN OUT" (H. Unlisted).

In addition to buttons, there were a wide variety of pins, ribbons and other memorabilia. For example: a fabric shirt-shaped pin inscribed "I'D GIVE MY SHIRT FOR WILLKIE" (H. 182); a button with the legend "FOR PRESIDENT WILL-" with a key attached (H. Unlisted); and a key-shaped pin with the letters "WILL" on it (H.2366).

In all, it took us a week to organize and catalogue the buttons (we ended up with 14 trays of Willkies alone). For me, it was an enjoyable experience



which once again demonstrated how small, commonplace objects can teach us about the history of a period, and give us a sense of connection to those times past. Thank goodness there are organizations like the ANS to accumulate these objects, and make them available for study. **ANSM**

For Further Reading:

Ted Hake, *Encyclopedia of Political Buttons: United States 1896-1972*. York, PA: Hake's Americana and Collectibles, 2004.

# Volunteers Needed

**The ANS is seeking volunteers to assist at our booth during ANA's 2005 World's Fair of Money**

**San Francisco, California  
July 27 - 31, 2005**

To volunteer or for further information, please contact  
Joanne Isaac at (212) 571-4470 ext.1306 or [Isaac@numismatics.org](mailto:Isaac@numismatics.org)



# Obituary for the Belgian Franc: Belgium's Post-War Political Landscape Reflected Through its Coinage

## *Part II: Belgie, Belgique, Belgia?*

B Y A N D R E W S C H L O S S

In the summer 2004 issue of the *ANS Magazine* (vol. 3, no. 2, pp.40-43) we looked at the modern numismatic history of Belgium within the context of a major crisis that nearly deposed the royal family in the smoldering aftermath of the Second World War. Reacting with disgust to the collaborationist policies of King Leopold III, the Belgians dropped virtually all references to the monarchy from their coinage and replaced the Saxe-Coburg-Gothas with a series of classically inspired designs. As the monarchy regained the trust of the Belgian people, so too was the monarch slowly reinstated on their coins. In this part, we will look at another crucial political development of the post-War era; the fallout resulting from an invisible line that splits the country into two equal spheres of influence.

Belgium is composed of two historical regions – Flanders in the north and Wallonia in the south. Straddling the border between the Romance and Germanic language families, Belgium is a multi-lingual state akin to Canada and Switzerland. Since medieval times the people of the southern areas of Belgium have spoken Romance dialects of French while residents northern areas have spoken variants of Low German. Today about sixty percent of the population speaks Dutch and forty percent speak French, with virtually all of the speakers living in his or her own language region. There is also a small German speaking region ceded to Belgium after World War I, and German speakers comprise less than 1 percent of Belgium's population. Although this split in language has been present since prior to the creation of a sovereign Belgian state, it is only in the twentieth century when these linguistic differences have been politicized and has led to the devolution of the unitary state along linguistic lines.

### Growing Tensions

During the first half century of Belgian independence French speakers dominated political, cultural, and economic power. French was the language of the government, courts, military, and education.

The dominant economic region of the time, the Sambre-Meuse Valley, is situated in the French speaking part of the country. Flemish political movements made significant headway during the nineteenth century toward language parity, but this was more out of a desire to have the right to speak one's own language in public institutions rather than out of any sense of cultural or territorial unity. By the time the Germans invaded Belgium in 1914, Flanders and Wallonia were both almost entirely uni-lingual and this fact was confirmed by the 1932 Territoriality Principle calling for complete territorial uni-linguism except for matters of national

importance, which would be bi-lingual. By associating physical territory with language for the first time, the 1932 language law had the important consequence of allowing politicians to use linguistic concerns as a means to assert and enforce territorial control for political, economic, and cultural ends.

It was not until after WWII that conflict over language differences began to accelerate rapidly. The German occupiers had been keenly aware of Belgium's language differences, exploiting the situation by freeing Flemish prisoners of war while keeping their Walloon counterparts in captivity. The Flemish movement, which had leaned heavily on fascist ideology and Nazi collabora-

tion, emerged from the war humiliated and vilified by the francophones. Meanwhile, the first Walloon Congress in 1945 rejected the continuation of the unitary Belgian state and unanimously demanded an autonomous Wallonia. A majority of the delegates even considered annexation by France to be the



The first coins of modern Belgium were struck in French only, indicative of the political, economic, and social hegemony French speakers had over the new nation. 10 centimes - Proof 1832 (ANS 1940.196.114).





## Drachmas, Doubloons, and Dollars: The History of Money *Now Online*

For those unable to visit the exhibit at the Federal Reserve Bank of New York in person, the full text and high quality photos of the coins in the exhibit will soon be online. To access the online exhibit go to:

<http://www.annumsoc.org/frbny.html>, or click on "Drachmas, Doubloons, and Dollars: The History of Money," at the top of the front page of the ANS website ([www.numismatics.org](http://www.numismatics.org)).



## New York on Steel

The exhibit presents a wide range of stock certificates and bonds from 1840 into the 1980s that bear engravings of New York City buildings and scenes. The exhibition contains over 70 stocks, bonds, engraving proofs, and other production material illustrating both the wonderful engraved views of New York from the mid-19th century to the late 20th century, as well as the beautiful art and process of bank note engraving. The exhibit is from the collection of and curated by Mark D. Tomasko, an engraving historian and collector.

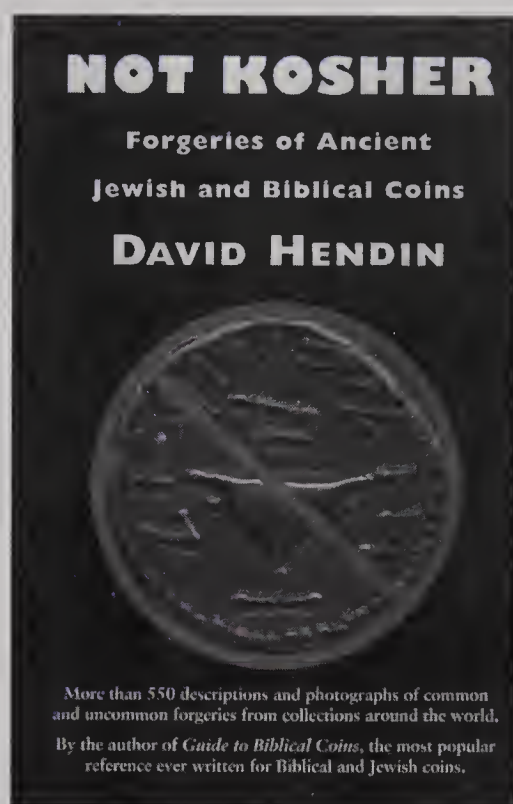
"New York on Steel" is on display until October 2005 at the Federal Reserve Bank New York, 33 Liberty St., open to the public Monday through Friday, 10 am to 4 pm. For more information on visiting the exhibition, please contact the Federal Reserve Bank New York Public Information Division at (212) 720-6130



David Hendin. *Not Kosher: Forgeries of Ancient Jewish and Biblical Coins*. New York: Amphora, 2005. Hb. 224 pp., b/w illus, 81 b/w pls. ISBN 0-9654029-3-2. \$50.00.

The last several years have seen an increase in new books and articles devoted to the identification of modern forgeries and replicas of ancient coins, no doubt partly sparked by the great success of Wayne Sayles' *Classical Deception* (Iola, 2001), which offers a general overview of the subject (see *ANS Magazine* 2.3 (Winter 2003), pp. 62-65 for review). While many of these have tended to focus on the productions of particular individuals or groups and often include copies of coins from a variety of series ranging from Archaic Greek to Byzantine, David Hendin's new book, *Not Kosher*, attempts to collect in one place all known forgeries based on coins of the ancient Jewish and Biblical series.

The main text (pp. 9-55) is written in Hendin's usual friendly anecdotal style, which will be familiar to readers of his popular *Guide to Biblical Coins* or of his regular column on Biblical coins in *The Celator*. The two most useful features are the sections on "Differential Diagnosis of Forgeries" (pp. 20-26) and "Diagnostics for Jewish and Biblical Coins" (pp. 26-32). In the former, Hendin offers eleven features to look for when attempting to distinguish a forgery from an authentic ancient coin. These range from the study of style and edge treatment to the consultation of publications and consideration of the reputation of the coin's source. In the second section, the author gives stylistic and production diagnostics for the main series of Jewish coins from the Hasmonaean prutah to the sela of Bar Kochba. Here, special attention is paid to planchet form and edge treatment. Enlarged photographs of the edges of legitimate coins placed next to those



of known forgeries make the differences between ancient and modern productions very clear.

The technical discussion is followed by a selection of personal stories of Hendin's brushes with forgeries (pp. 37-53). These tales are simultaneously entertaining and serve to give some insight into the circumstances and human psychology that can allow even the most obvious forgeries to pass as authentic. Particularly remarkable is the bizarre story of the Bar Kochba forgery from Clay City, Kentucky that was declared authentic and worked into a theory of ancient Jews and other Semitic peoples reaching the Americas before Christopher Columbus. Readers should be aware that most of these anecdotes have been published previously in the author's *Celator* column.

Hendin concludes with a discussion of the so-called "false shekels" made from the seventeenth to early twentieth centuries, a topic which he is almost apologetic about including in the book, on the grounds that they were not originally produced to deceive. However, many of the forgeries in his catalogue began their

lives as replicas intended to educate before they were modified and repatinated so that they could be sold to the unwary as authentic. Thus the author is fully justified in including the "false shekels" since already in the eighteenth century Erasmus Frölich (*Annales Regum et Rerum Syriae* (Vienna, 1754), p. 92) was warning against them as modern fabrications.

The catalogue (pp. 56-227), listing some 600 forgeries and replicas of 125 separate types, is arranged in *Sylloge* style, with descriptions and excellent photographic plates appearing on facing pages. With the exception of the "false shekels" (F1.1-6) and imaginary fantasy pieces (F2-F15) that open the catalogue, as well as a few fake city coins of the Roman period (Fcc1-Fcc6), all entries are numbered according to the fourth edition of Hendin's *Guide to Biblical Coins* (New York, 2001).

Those interested in Jewish coinage before the rise of the Hasmonaean dynasty will no doubt be pleased to discover that the author has found relatively few forgeries of the early coins. These include a Ptolemaic tetradrachm ostensibly from Gaza or Joppa (F409), five Philisto-Arabian drachms mainly based on Athenian prototypes (F420.1-422.1), seven Yehud drachms (F434-F446v), including a Peter Rosa reproduction of the unique British Museum coin depicting a deity seated on a winged wheel (F434). The small number of Yehud issues and the total absence of Samaritan coins may be directly related to the difficulty of engraving dies or producing moulds for tiny denominations like the obol and hemiobol.

Although in his discussion of misconceptions about forgeries Hendin makes the important point that even inexpensive coins can be worth the forger's time and effort, the catalogue shows that valuable coins are far more likely to inspire fakes. A mere six specimens (F451-F479) are listed



for the common issues of the early Hasmonaeans, Alexander Jannaeus and John Hyrcanus II and the Seleucid coinage struck by John Hyrcanus I in the name of Antiochus VII, but for the rare and famous menorah/showbread table types of Mattathias Antigonus, the last Hasmonaeans, the author has collected 22 examples (F845.1-15). Seven of these (F845.9-15) should be relocated to the fantasy piece section, since the only real connection to the Mattathias Antigonus coinage is their use of a menorah obverse type. The reverses of these pieces all feature the Star of David or a cross.

A similar focus on more valuable coins is also revealed for the issues of the Herodian kings. For example, two forgeries from the same dies (F500.1-1.1) are known for the relatively common anchor/cornucopiae issues of Herod the Great, but eight from five die sets are listed for his much-sought after large bronze of year 3 (F486.1-5). It is notable that the only forgeries listed for Herod Archelaus are of his common grapes/helmet type (F505.1.1-2.2), rather than his scarcer and more valuable issues featuring an anchor type. There are perhaps somewhat fewer forgeries of the coinage issued by Herod Antipas, Herod Philip, and Agrippa I, than one might expect, but those that do exist mainly copy their more valuable issues. However, seven different forgeries of the extremely common canopy/ears of barley prutah of Agrippa I (F553.1-7) are also listed. Forgeries of Agrippa II bronzes (F584-F631) and those of some of the earlier Herodians appear to have been extensively perpetrated by the so-called "Lebanon" forger, active in the 1960s and 1970s. They can be particularly difficult to catch since they are often struck over real ancient coins, thus giving them an authentic patina.

Forgeries are catalogued for all of

the Roman prefects and procurators of Judaea who struck coins during their tenures in office. The number of different known dies and moulds used to fake the coins of each governor are fairly close (3-5), but just as one might expect, there are somewhat more for Pontius Pilate (F648.1-F649.3), perhaps indicative of the wider market for his coins. Especially notable in the procuratorial group is a bizarre mule (F652.3), featuring the crossed shields and spears type of an Antonius Felix prutah (issued between AD 52 and 59) paired with the obverse of an AE 3/4 of Constantine I (AD 309-337).

It should come as little surprise that within the ancient Jewish series the most frequently forged coins are the issues of the great Jewish War against Rome (AD 66-71), particularly the silver shekels and half shekels. Their symbolic, historical, and religious evocations for both modern Jews and Christians made them a prime subject for forgers and producers of replicas early on in the history of numismatics and continuing into the present day. Various seen as artifacts of the last free Jewish state before the destruction of the Second Temple, misunderstood relics of the Maccabean rebellion against the Seleucids and the infamous 30 pieces of silver (both of these associations were not fully repudiated by scholars until the first half of the twentieth century), or as precursors of tokens used in Masonic circles, the potential market for such coins has always been large. The vast number of known forgeries reflects the high degree of interest inspired by the real coins. Here, Hendin catalogues over 140 specimens of fake shekels and their fractions spanning the full five years of issue and including examples of the unique quarter shekel of year 4 (F667.1-3) and the extremely rare crude shekels produced at Gamla (F673.1). Forgeries of year 2 and year 4 Jewish War

bronzes (F661.1-12, F668-F670a) are also catalogued, but these are greatly outnumbered by copies of the silver issues.

In 1984, Leo Mildenberg, listing a mere 11 forgeries, was pleased to report that, "Only a very few counterfeit Bar Kokhba coins are known to this author...In this respect, hardly any other field of ancient numismatics can compete with the Bar Kokhba coinage." (*The Coinage of the Bar Kokhba War* (Aarau, 1984), p. 348). Unfortunately, the catalogue of *Not Kosher* shows that in the years since this happy announcement was made, modern forgers have redoubled their efforts in an attempt to correct their earlier oversight. Hendin now lists and illustrates forgeries of some 36 individual types in all silver and bronze denominations. The Bar Kochba forgeries range in quality from the very poor to the extremely dangerous, with some (F685.1.1, F728.2.1-2, F739.2) even overstruck on Roman coins just like authentic issues. However, few should be deceived by the small bronze types of year 1 struck over a Byzantine half-follis (F681.3), probably issued by Justinian I (AD 527-565) from the mint of Thessalonica (cp. A.R. Bellinger, *Catalogue of Byzantine Coins in the Dumbarton Oaks Collection and in the Whittemore Collection I* (Washington, 1966), nos. 103-106).

Following the listings of forged coins of the two Jewish rebellions against Rome, Hendin also catalogues numerous forgeries of the popular IVDAEA CAPTA issues struck to commemorate the Roman victory in the Jewish War and Roman coins relating to the Jews and Judaea issued in the years leading up to the Bar Kochba War. It is perhaps notable that with the sole exception of F746, a large bronze of Domitian, no other forgeries of commemorative issues struck at the Caesarea mint



appear in the catalogue. For post-Flavian coins, Hendin includes 5 specimens (F797.1-4) of fake FISCI IVDAICI sestertii of Nerva (one of which is a nice Paduan) and 2 of Hadrian's ADVENTVI AVG IVDAEAE sestertius (F798.1-1.1).

Like the Jewish War issues with their heavy historical and religious significance, the denarius of Tiberius, thought by many to be the so-called "Tribute Penny" used by Jesus to make a point about the fulfillment of both divine and temporal obligations, as well as the Tyrian shekel, used in the Temple treasury and therefore possibly the coin of the 30 pieces of silver, can also be found in the catalogue. As both of these are famous coins, it was virtually guaranteed that someone would attempt to forge them. However, considering the premiums commanded by authentic specimens, there are fewer forgeries listed than what one might expect. Only eight examples of the denarius (F916.1-8) and 15 of the shekel (F917.1-F919.4) are catalogued. It is interesting that the majority of the shekel copies are based on the early autonomous coinage of Tyre, rather than the later issues with "dumpy" flans, thought by some to have been struck at Jerusalem expressly for use in the Temple (see Y. Meshorer, *A Treasury of Jewish Coins* (New York, 2001), pp. 72-78. This view is now strongly refuted by H. Cotton and W. Weiser, "Neues zum 'Tyrischen Silbergeld' herodianischer und römischer Zeit," *ZPE* 139 (2002), pp. 235-250). More of the latter might have been expected, and especially issues with dates in the early AD 30s, in an effort to cash in on the association with the crucifixion, but this does not seem to have been the case. Indeed, almost half of the early shekels listed were not originally produced as forgeries with the intent to deceive, but rather as replicas, as indicated by the word "COPY"

stamped on their edges.

In addition to the Jewish and Biblical forgeries mentioned above, Hendin also describes and illustrates six examples of fake city coins from Aelia Capitolina, Gaza, Hippos, Neapolis, and Tiberias (Fcc1-Fcc6) as a warning that these bronzes have also attracted the attention of the modern forger. The catalogue concludes with three reproductions of the beautiful large bronze coins of Phrygian Apamea depicting Noah's Ark on the reverse (F921v-F922.2).

After this cursory review of the catalogue it is perhaps obvious that *Not Kosher* will be an indispensable reference for anyone who works closely with ancient Jewish coinage. Not only does the book reveal the identities of many false coins, but it also serves to uncover and chronicle the very long tradition of copying ancient Jewish coinage. Understanding the history of forgery and replication, which is not always simply reducible to a history of greed, can only deepen the appreciation of the authentic coins and the feelings that they have stirred in so many over the centuries. Still, one suspects that it would be heartbreaking to learn just how many of the very same thoughts and dreams of ancient wonders were conjured by the objects in David Hendin's catalogue before they were identified as products of the modern age.

—Oliver D. Hoover

Julijan Dobrinić, *Novci dalmatinskih i sjevernoalbanskih gradova u srednjem vijeku*. Numizmatički studio Dobrinic: Rijeka, 2003. 133 pp., line drawings throughout. Pb. ISBN 953-6603-04-7. 20 Euro.

The title, translated into English as *Coinage of the Dalmatian and North Albanian Towns in the Middle Ages* (here Albania refers to the medieval region by that name, rather than the modern state), immediately identifies

Julijan Dobrinić new book as a specialist work, narrowly focused on the coins produced by the—various medieval towns along the northern coast of the Adriatic Sea. However, *Novci dalmatinskih i sjevernoalbanskih gradova* should be appreciated also by the larger community of numismatists devoted to the coinage of the northern Balkans and north-eastern Italy. The present catalogue includes not only the autonomous civic issues, but also the coins struck under the influence of Venetian, Hungarian, Bosnian, and Serbian rulers, who at various times claimed authority over the towns. Students of Venetian coinage are likely to find the catalogue to be an especially useful supplement to works like the *Corpus nummorum Italicorum* VI (Roma, 1922) and R. Paolucci's *La zecca di Venezia* (Padova, 1991), since all of the towns except for Drivast (Drivasto), Svač (Sovacia), and Ulcinj (Dulcinum), produced coins as Venetian protectorates beginning in the fourteenth and fifteenth centuries. Likewise, Ulcinj (2.1.1-2.1.4) and Kotor (Cattaro) (2.1.1-3.1.2) produced issues in the names of the Serbian tsars Stefan Uroš IV (Dušan) and Stefan Uroš V. Later, Kotor (5.1.1-5.4.1) and Zadar (Zara) (1.1.1-1.2.1) issued coins naming the Hungarian king Ludwig I. The former also struck coinage for the Bosnian king Stjepan Tvrtko I (6.1.1-6.2.2). Bar (Antivari) (2.1.1-3.1.3) and Skadar (Scutari) (2.1.1-4.1.2) produced money for the rulers of Zeta (Montenegro), while Split (Spalato) (5.1.1-5.4.2) did the same for the Bosnian duke Hrvoje Vukičić Hrvatini acting as a vassal of Hungary. In short, the coins catalogued by Dobrinić serve not only as material evidence for the prosperity of the individual towns, but also document the larger and extremely colorful political history of the region in the middle ages.



It is somewhat unfortunate that the text is written entirely in Croatian without the addition of a translation or summary in English or another western European language, as is now often standard practice for works on Balkan numismatics. Since the volume is dedicated to the memory of Karl Stockert, the Austrian pioneer of medieval Dalmatian and Albanian numismatics, some commentary in German or Italian might have been appropriate, as these were the languages in which his important studies were originally published in the early twentieth century. While the decision to use a solely Croatian text is likely to limit the potential audience for *Novci dalmatinskih i sjevernoalbanskih gradova*, those without a working knowledge of Croatian should not despair of making use of the book. The actual discussion of the towns and their coinage is extremely brief, usually limited to a paragraph or two at the beginning of each catalogue section, while the organization of the catalogue is self explanatory and user-friendly regardless of one's native tongue.

Students of the coinages produced in the medieval territories of Dalmatia and Albania will instantly appreciate Dobrinić's work in producing the present catalogue, for he has brought together in one place material that previously would have required the consultation of numerous books and articles for proper study. Although all of the towns listed in the catalogue were interconnected by their sharing of the same coastal plain, their competition for trade with the interior, and their struggles for autonomy against the encroachments of larger states, they have traditionally been divided into two separate groups. The issues of towns like Kotor, Bar, Ulcinj, Skadar, Drivast, and Svač, which often found themselves under the authority of the

rulers of Zeta or Serbian tsars are normally included in works devoted to the numismatics of medieval Serbia, while those of Zadar, Šibenik (Sibenico), Trogir (Trau), Split, and Hvar (Lesina) are usually detailed in discussions of the coinages of medieval Croatia. Meanwhile, the coins struck by all of these towns as protectorates of Venice are also treated in catalogues of Venetian coins. In his seminal study of the coinage of Kotor, Stockert even found himself dealing with the issues of the Venetian protectorate in a separate article ("Dieprägung der Gemeinde von Cattaro unter Venezianischen Protektorat," *NZ* 9 (1916), 1-76) from those in which he covered the earlier periods. Thus *Novci dalmatinskih i sjevernoalbanskih gradova* represents a great step forward for the regional study of the coinages of medieval Dalmatia and Albania.

However, readers should be warned that while the catalogue is comprehensive for the eleven towns listed therein, the extensive coinage of Dubrovnik (Ragusa) has been omitted because of its great size. Likewise the late DALMATIA ET ALBANIA

series normally attributed to Zadar under the Venetians from 1626-1797 is not treated in the catalogue, but the earlier MONETA DALMATIE soldi of 1410-1414 (2.1.1-2.1.7) do appear.

In addition to collecting material from disparate sources to create a unified type catalogue, the author

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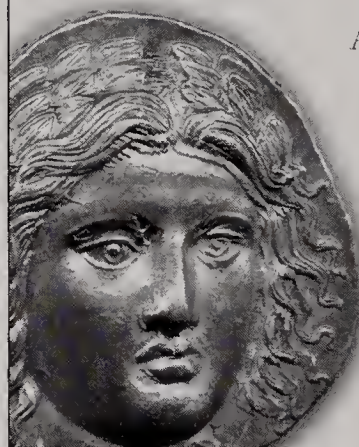
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also includes a few recent discoveries, such as a *grosso* of Balša III of Zeta attributed to Bar (3.1.3.1), on which the name of St. George is written in Cyrillic, rather than in the Latin characters normally employed on coins of the Dalmatian and Albanian towns. Unfortunately, this interesting



coin, as well as a new *grosso* of Balša II struck at Skadar (2.1.1.1) is only listed, but not illustrated by Dobrinić (see V. Ivanišević, *Novčarstvo srednjovekovne Srbije* (Beograd, 2001), nos. 27.1 and 29.3). Several additional secret marks on the *grossi* of Kotor under Tsar Stefan Uroš V of Serbia (2.1.3.28-29) and the Venetian protectorate (8.1.1.10-11), all unknown to Stockert, are also listed among the issues of Kotor. It is worth noting that Dobrinić is not dogmatic about identifying the Venetian *provedores*, whose names appear only as initials on the coins. When variant identifications are possible (i.e., A-D, which could represent Arsenio Duodo (1457-1459) or Antonio Dona (1459-1462) at Kotor) the author presents both interpretations.

As is traditional for most medieval coin catalogues, main types are illustrated by line drawings taken from publications of the nineteenth and early twentieth centuries. Some of the drawings used here have not reproduced as well as they might, but for the most part they are functional. Their usefulness would have been increased if they were accompanied by full type descriptions, but these have not been included. Only legend variants and secret marks are given in detail. The addition of a few photographic plates to supplement the line drawings might have been helpful as well, although they would no doubt have affected the surprisingly reasonable price of this specialist book.

A regional map indicating the locations of the various towns would have been welcome also, especially for readers who might be new to the medieval coinages of the northern Adriatic coast and the places that produced them. Full appreciation of the "large G" obverse type shared by the towns of Bar (1.1.1-1.1.5) and Skadar (1.3.1) in the fourteenth century, and the episcopal types of Split (5.1.1-

5.4.2) under Hrvoje Vuki (1403-1413) can only be had when one is aware that the first two towns were located close to one another on the opposite shores of Lake Skadar, and that Split was relatively near to the emporium of Dubrovnik (Ragusa), which produced an important silver coinage featuring the fourth century bishop St. Blaise. The latter had been imitated previously by Stefan II Kotromanić as Ban of Bosnia from 1322-1353 (see B. Mimica, *Numizmatika na provijesnom tlu Hrvatske* (Rijeka, 1994), nos. 56-76) and still influenced the typology of Bosnian coinage under King Stjepan Tomašević from 1461-1463 (see M. Jovanović *Serbien [sic!] Medieval Coins* (Belgrade, 2002), nos. 62.2-4).

The volume is completed by two indices of denominations and personal/geographical names, numismatic bibliography for each town, and a valuable set of concordances between Dobrini catalogue numbers and other major references. In most cases, this means the works of Stockert, but also includes important earlier treatments of the nineteenth century, the *Corpus nummorum Italicorum* and *Corpus nummorum Hungariae*, and the somewhat more recent studies of I. Rengjeo, R. Paolucci, and V. Ivanišević.

There can be little question that *Novci dalmatijskih i sjevernoalbanskih gradova* will be of great value to students of the coins of medieval Dalmatia and Albania, as well as the coinages of the surrounding states. It is hoped that problems of language inaccessibility will not prevent the book from finding its proper place on the shelves of west-

ern numismatists interested in Balkan coinage of the middle ages.

—Oliver D. Hoover

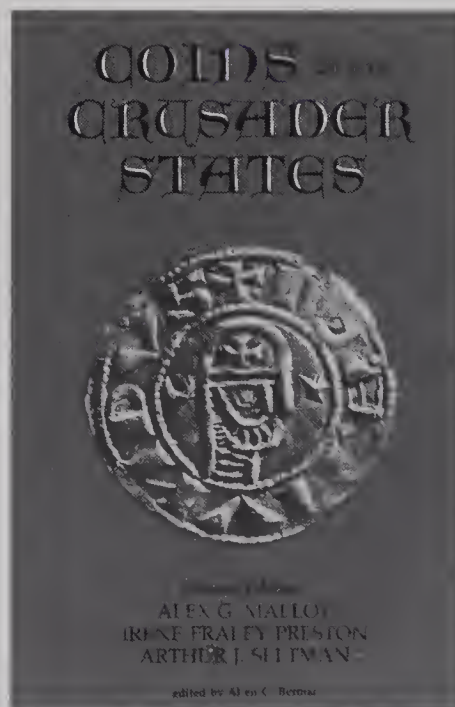
Alexander G. Malloy, Irene Fraley Preston and Arthur J. Seltman. *Coins of the Crusader States*, Second Edition. Allen G. Berman, ed. Allen G. Berman Publications: Fairfield, Connecticut, 2004. 533 pp., line drawings throughout, 11 pls. Hb. ISBN 0-9708242-9-7. \$85.00.

The announcement that an expanded second edition of the very popular *Coins of the Crusader States*, first published in 1994, was planned for 2004 sparked much excitement among students of Crusader coinages. The excitement was further heightened by the relatively recent memory of D.M. Metcalf's masterfully revised second edition of *Coinage of the Crusades and the Latin East* (London, 1995), which has become a standard work on the subject. When the new edition of Malloy, Preston and Seltman's opus came out, anticipation was increased even more by the dust jacket, which touted it as, "updated to reflect the discoveries of the past decade and expanded to include the Crusader Coinages of Chios, Corfu and Rhodes."

Unfortunately, the contents do not quite live up to the expectation and close inspection soon reveals to those familiar with the first edition that the updating and expansion found here is not of the same caliber as that undertaken for the second edition of Metcalf's book.

Although the section on the Knights of St. John at Rhodes, written by A. Berman (pp.

522-533), responds to a longstanding request from readers of the first edi-





tion, its peculiar placement following the index, the statement that, "neither time nor space permits an in depth treatment of this series," (p. 522) and the absence of any new plates to illustrate these coins makes it appear as an afterthought. Still, the catalogue is extensive, bringing together in one place types and variants from Metcalf's catalogue of the Ashmolean collection, J.J. Slocum's manuscript of *A Checklist of the Coins of Medieval Cyprus* (1192-1570), G. Schlumberger's *Numismatique de l'Orient latin* (Paris, 1878) and an important sale of Crusader coins by A.H. Baldwin & Sons in 2000. Anyone interested in the coinage of the Hospitallers during their long sojourn on Rhodes will no doubt find Berman's supplement very useful. Readers should be warned, however, that in this section the abbreviation "Met. Ash." actually refers to the second edition of Metcalf's *Coinage of the Crusades*, despite its use everywhere else in the book to refer to the first edition (p. 508).

The treatment of the coinages struck by the Genoese Lords of Chios (1304- c.1380s) and Corfu under Philip of Taranto (1304-1314) also looks like an afterthought, squeezed as it is onto page 411, following the issues of the Catalan Duchy of Athens or uncertain issues of Frankish Greece, thanks to the use of a smaller type face. Here readers are left entirely on their own, for unlike in the section on Rhodes, neither the expected historical and numismatic introduction, nor even type drawings for any of the fifteen coins listed in the catalogue, have been included. Those desirous of illustrations must have access to the works of Metcalf or Schlumberger. It is also necessary to search out E. Oberländer-Tarnoveanu, "Les Hyperperes du Type Jean III Vatatzes – Classification, Chronologie et

Evolution du Titre," in *Istro-Pontica: Muzeul Tulcean à la 50-a Anniversaire 1950-2000* (Tulcea, 2000) if one would like to see an imitation hyperpyron of John III of Nicea inserted into the catalogue of uncertain pseudo-Byzantine issues as no. A32.

Luckily, two imitative copper deniers tournoises (nos. 144-145) of Frankish Greece are illustrated, but no attempt has been made to transcribe their badly blundered legends. The flanking annulets on the reverse of no. 145 suggest that it might have been made to imitate a denier of the Glarentza mint under Philip of Savoy (1301-1306), Ferdinand of Majorca (1315-1316), Maud of Hainaut (1316-1318), or perhaps most likely, John of Gravina (1318-1333). The regular billon coins of the latter (see nos. 54, 56, 58-59) are themselves noticeably poorer in execution than those of preceding Princes of Achaea. A star placed to the right of the castle tournois on no. 145 may perhaps suggest that a denier (no. 122) of John II Orsini as Despot of Epirus (1323-1335) served as a model. However, if a second star or a crescent secret mark was originally placed on the left (it is unclear from the line drawing), the typological model might have been deniers of William of Villeharduin (1245-1278) struck at Glarentza (see nos. 8a-10a with varieties GV 131-134, 202-211).

On page 140 appears one further

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unassuming, yet interesting, addition to the catalogue in the form of a list of muled Christian Arabic dirhams and half-dirhams struck at Acre in 1251. These coins, all drawn from the 1997 Sotheby's sale of the John J. Slocum collection, reveal die sharing between issues bearing crosses without circular border (nos. 15-16) and issues lacking crosses entirely (nos.



17-18). The fact that cross obverses are paired with reverses of the series without crosses may tend to undermine the notion (p. 131) that the crosses were dropped from Crusader dirhams in an effort to mollify Muslim trading partners who may have found the symbol offensive. If the crossless series was consciously introduced to appeal to the Islamic audience it would make little sense to share dies with the cross issues. Thus, it may be that the order of the series should be inverted to place the coins without crosses at the beginning of the Christian Arabic dirhams, with the mules representing the introduction of the cross type. If the crosses had been so problematic for the acceptance of the dirhams of 1251, it is difficult to understand why the Arabic Christian dinars bearing a cross continued to be produced as late as 1258 (see p. 119, no. 6).

The bibliographical addenda on page 508 seem somewhat smaller than one might expect for an entire decade of study. It consists only of two sale catalogues, the second edition of *Coinage of the Crusades*, and one article each by D.M. Metcalf, and E. Oberländer-Tarnoveanu. A cursory review of the ANS Library holdings and entries published in *Numismatic Literature* between 1997 and 2003 expands the number of new items by some 22 articles and 2 books, several of which would have added to the catalogue of hoards and expanded the coverage of secret marks for gold bezants of Jerusalem (D.M. Metcalf, "Crusader Gold Bezants of the Latin Kingdom of Jerusalem: Two Additional Sources of Information," *NC* 160 (2000), 203-218) and of the early issues of Lusignan Cyprus (W. Schulze, "De Cipro, Spekulationen über einen seltenen zyprischen Kreuzfahrer-Denier," *Geldgeschichtliche Nachrichten* 35 (2000), 57-62). Our review of the recent literature should

not be considered at all exhaustive and therefore the number of additional works is likely to be greater still.

Nevertheless, despite some disappointment at the form and quality of the additions that appear in the second edition of *Coins of the Crusader States*, it is very good to see the book again easily available. The historical background and the introductions to the various mints of the Crusader States provided by the authors are still just as detailed and readable as they were in the 1994 edition. Likewise, the important metrological and metallurgical essay by A.A. Gordus and D.M. Metcalf on the "Gold Coinages of the Crusader States," (pp. 90-114) still precedes the catalogue of imitative gold dinars and Christian Arabic dinars and half-dinars of the twelfth century, while Michael Bates and Irene F. Preston provide a valuable historical and numismatic introduction to the, "Crusader Imitations of Ayyubid Dirhams," (pp. 127-133) struck in the thirteenth century. With the several new additions the catalogue now covers almost 800 types and variants, ranging from obscure series like the twelfth century cut gold coin and bar fragments of the Kingdom of Jerusalem to more well known issues like the helmeted head deniers of the Principality of Antioch and including just about everything in between.

A notable feature, which continues to make the volume of interest to financial and economic historians, as well as to numismatists, is the section on sources (pp. 412-425) documenting the use of coinage and rates of exchange in the Crusader States. To get the most out of these documents, readers generally require some familiarity with Medieval Latin, French and Italian, for only documents 1-3, 6 and 8 are provided with modern English translations. The final document (24) is in Middle English. Each is provided with commentary and

remarks on various editions.

*Coins of the Crusader States* concludes with a list of 101 major hoards of Crusader coins (pp. 426-462) supplemented by five additional hoards (Antioch Subak I and II, Havardjian, and Paphos (ca. 1980)) drawn from Metcalf's articles in the *Fourth Oxford Symposium on Coinage and Monetary History* (London, 1980) and the *Numismatic Chronicle* (142 (1982), pp. 84-100 and 143 (1983), pp. 177-201). Unfortunately, the addenda do not include any of the hoards published in the late 1980s and 90s, such as "Syria" 1993, Athlit (Pilgrim's Castle) 1930-3, Mount Carmel 1895, "Tripoli" 1992, Lefkara 1990, etc. For a more extensive list of hoards up to the mid 1990s, readers should consult the "Check-List of Hoards" on pp. 308-355 of the second edition of *Coinage of the Crusades and the Latin East*, which provides data on some 216 hoards. However, part of this number is made up of hoards of medieval European coins brought east during the Crusader period and therefore fall outside the parameters of the present list.

Plentiful and high quality line drawn coin illustrations appear throughout the text, taken from earlier catalogues or in many cases newly drawn by Malloy, Preston and Berman. While these are all quite good, the drawing of the famous copper follis or medallion struck by Baldwin I (1100-1118) as King of Jerusalem (no. 1) is a little peculiar in that it does not seem to represent the same unique coin as that illustrated and described by Metcalf (*Coinage of the Crusades and the Latin East* (1995), p. 41) or Y. Meshorer (in J. Prawer and H. Ben-Shammai, eds., *The History of Jerusalem: Crusaders and Ayyubids* (1099-1250) (Jerusalem, 1991), pp. 395-396). The piece is illustrated and described in the present volume as having the



reverse type of an expanding cross surrounded by the inscription +HIERVSALEM, but the other references agree that the type is the Dome of the Rock. Some clarification of the reasons for these differences would be most welcome.

In addition to the drawings, eleven photographic plates are also included, covering the issues of the main Crusader States. For the most part, the plates are taken from coin casts and in some cases appear rather dark, but are all still useful. Plates II and III, illustrating the development of Crusader imitations of Islamic gold

dinars and silver dirhams, however, are taken from the coins themselves and are extremely well executed.

A separate 32 page price guide keyed to the type catalogue is expected to be available in the spring of this year.

The rather limited and somewhat quirky execution of the updates included in the second edition of *Coins of the Crusader States* make it unlikely that owners of the previous edition will immediately set their old copies aside and stampede to the nearest numismatic bookseller in order to replace them, unless perhaps

they have a special interest in Hospitaller Rhodes. However, for those new to the history and coinages of the Crusader States it is difficult to recommend any other work as a more suitable and accessible introduction. A decade after its original publication, *Coins of the Crusader States* still stands up as an essential reference for anyone interested in the coinages produced by the Latin states in the Holy Land, Greece and Cyprus from the early twelfth to the early sixteenth centuries.

—Oliver D. Hoover

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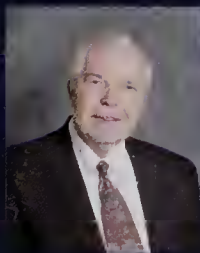
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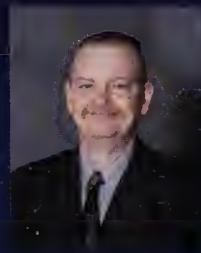
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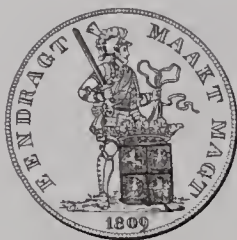
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Legend: PET:PETRI.HEINIVS.FOED:BELG:ORD:ARCHITHALASS

Rev. view of the capture of the Spanish galleons.

Legend: HEINIAD.NVP SENSIT SPOLIATA MATANCA

v.L.II.171.1/173.1; KPK, 594; Betts 26; silver, 60mm, 92.04 grams.

Ex. J. Schulman auction 19 November 1917, lot nr. 420.



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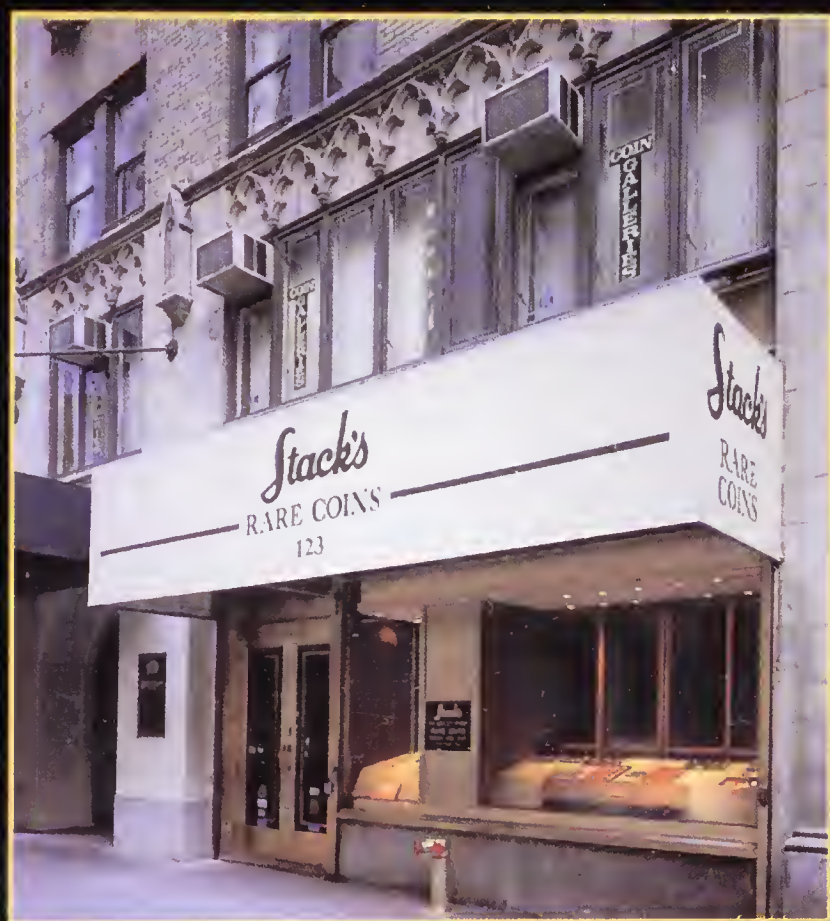


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